

“SIVA TEMPLES OF KANCHIPURAM TOWN – A STUDY OF THEIR HISTORY, ART AND ARCHITECTURE”

Thesis submitted to the Madurai Kamaraj University in partial
fulfillment of the requirements for the award of the Degree of

DOCTOR OF PHILOSOPHY IN HISTORY

By

P. PERUMAL, M.A., M.Phil.,
(Reg.No. F 8438)

Under the Guidance of

Dr. P. GANESAN
Assistant Professor
Department of Ancient History



School of Historical Studies
Madurai Kamaraj University
(University with Potential for Excellence)
Madurai – 625 021

September 2015



Madurai Kamaraj University
(University with potential for excellence)
School of Historical studies
Madurai -625 021



Dr.P.Ganesan
Assistant Professor
Department of Ancient History

Cell: 094439 24933
Off: 0452-2458471 ext: 357

CERTIFICATE BY THE GUIDE

This is to certify that the Thesis entitled **“Siva Temples of Kanchipuram Town – A Study of Their History, Art and Architecture”** is a record of research work executed by **P. PERUMAL** for the award of the Degree of the Doctor of Philosophy in History, by Madurai Kamaraj University, Palkalai Nagar, Madurai, under my guidance and supervision.

The subject on which the Thesis has been prepared is his original work and it has not previously formed the basis for the award of any Degree, Diploma or other similar title to any other candidate. The Thesis represents entirely an independent research work on the part of the candidate but for the general guidance offered by me.

Place: Madurai

Date :

Signature of the Supervisor

Countersigned

P. PERUMAL, M.A., M.Phil.,

(Reg.No. F 8438)

Research Scholar,
Department of Ancient History,
School of Historical Studies,
Madurai Kamaraj University,
Madurai – 625 021.

STATEMENT OF THE CANDIDATE

I declare that the thesis entitled “**Siva Temples of Kanchipuram Town – A Study of Their History, Art and Architecture**” is the research of my study originally carried out by me independently under the guidance of **Dr. P. Ganesan**, Assistant Professor, Department of Ancient History, School of Historical Studies, Madurai Kamaraj University. I declare that this work has not been submitted earlier in full or in part for any other Degree, Diploma, Fellowship or Associateship in this or any other University.

Place: Madurai

Date:

Signature of the Candidate

First of all, I am indeed thankful to the **Vice- Chancellor, Registrar and Members of the Syndicate** of Madurai Kamaraj University for the permission granted to me, to work for my Ph.D., on *Siva Temples of Kanchipuram Town – A Study of Their History, Art and Architecture*. I am grateful to the USRF, MKU for the grant, a period of three years to pursue my research work.

I am immensely grateful to my Guide and supervisor **Dr. P. Ganesan M.A., M.Phil., Ph.D.**, for his valuable guidance and support, which made me to complete my study successfully. His dedicated service, enthusiasm and critical comment helped me in bringing this work.

I am extremely thankful to **Dr. R.Santhakumar, M.A., M.Phil., Ph.D.**, Head and Chairperson, School of Historical Studies, Madurai Kamaraj University, who have been suggested to do research in the theme of temple art and architecture. His constant encouragement and suggestions are fruitful to complete this research work.

I am extremely grateful to the Executive officers of the temples, Hindu Religious and Charitable Endowment Board for their kindness and help.

I thank all the members of faculty in the School of Historical Studies for their encouragement and support.

I am indebted to the authorities and Libraries of Archaeological Survey of India Southern Circle, State Department of Archaeology, Chennai. Connemara Library, Devaneya pavanar Library, University of Madras Library, Kanchipuram town Library, University of Kerala Library, Thiruvandrum, T.P.M Library, DDE Library, School of Historical Studies Library, Madurai Kamaraj University, Madurai District Central Library, Gandhi Museum Library, Sentamil College Library, Madurai.

My hearty thanks to my parents and all my friends and others who helped me in carrying out this research work in a successful manner.

P. Perumal

CHAPTER I

GEO - POLITICAL BACKGROUND OF KANCHIPURAM

CONTENTS

Chapter	Page No
Acknowledgement	
Maps	
Introduction	1-9
I Geo – Political background of Kanchipuram	10-76
II Saivism and Kanchipuram	77-111
III Descriptions of the Selected Temples	112-157
IV Architecture	158-181
V Sculpture	182-220
VI Pujas and Festivals	221-246
Conclusion	247-254
Glossary	i-vi
Bibliography	i-xix
Appendix	
List of Illustrations	i-vi
Plates	i-xxvi
Ground Plan	i-x

ACKNOWLEDGMENT

First of all, I am indeed thankful to the **Vice- Chancellor, Registrar and Members of the Syndicate** of Madurai Kamaraj University for the permission granted to me, to work for my Ph.D., on *Siva Temples of Kanchipuram Town – A Study of Their History, Art and Architecture*. I am grateful to the USRF, MKU for the grant, a period of three years to pursue my research work.

I am immensely grateful to my Guide and supervisor **Dr. P. Ganesan M.A., M.Phil., Ph.D.**, for his valuable guidance and support, which made me to complete my study successfully. His dedicated service, enthusiasm and critical comment helped me in bringing this work.

I am extremely thankful to **Dr. R.Santhakumar, M.A., M.Phil., Ph.D.**, Head and Chairperson, School of Historical Studies, Madurai Kamaraj University, who have been suggested to do research in the theme of temple art and architecture. His constant encouragement and suggestions are fruitful to complete this research work.

I am extremely grateful to the Executive officers of the temples, Hindu Religious and Charitable Endowment Board for their kindness and help.

I thank all the members of faculty in the School of Historical Studies for their encouragement and support.

I am indebted to the authorities and Libraries of Archaeological Survey of India Southern Circle, State Department of Archaeology, Chennai. Connemara Library, Devaneya pavanar Library, University of Madras Library, Kanchipuram town Library, University of Kerala Library, Thiruvandrum, T.P.M Library, DDE Library, School of Historical Studies Library, Madurai Kamaraj University, Madurai District Central Library, Gandhi Museum Library, Sentamil College Library, Madurai.

My hearty thanks to my parents and all my friends and others who helped me in carrying out this research work in a successful manner.

P. Perumal

CHAPTER I

GEO - POLITICAL BACKGROUND OF KANCHIPURAM

Kanchipuram is one of the ancient towns in Tamil Country., it has a long and obvious history of a premier town in the South Indian Polity. Topographically, it is located in 12° 50' North latitude and 79° 42' East longitude and having a distance of 76 Kms South - West of Chennai city.¹ The total circumference of this town is 11.60sq km (4.55miles). The areas of Chinna Kanchi, Periya Kanchi, Pillaiyarpalayam, Kuttrampakkam, Tirukkalimedu, Audisonpet, Reddipet, Thumbavanam are included within the limit of this town.² This region is situated about 250 feet above the mean sea level. The main land lies on the Vegavati, a tributary of the river Palar, running from west to east of this town. It is circled by the agricultural lands; mostly found as paddy fields. The predominant soils found in the region are of Black, Redloom, Clay and Sand. The soil has possessed the clay occurrences pertains to the formation called upper Gondwana (shales). Above the clays, there is an overload of sandstones ranging in density from 1.5m to 3m. These sandstones are probably used to the construction of structural temples in this region. Scholars like K.R. Srinivasan³ and K.V. Raman⁴ are agreed with this fact. The region in and around of the north-east and the north-west of Kanchipuram has obtained the hard stone of quartzite gravel formation known as Kanchipuram gravels.⁵ It is noteworthy to mention here that the earliest structural temples of Pallavas are existed at Kanchipuram, which have been built with the usage of hardstone in one of the mouldings in the basement of the shrines and sub shrines. The town has the natural slope from west to east with a fall of 42 feet.⁶ It is a place lies in a zone, which is affected by earthquakes in rarely. The town area has the growth on the Nandivarth pattern with multi - group of settlements centred with the temples and palace, which was joined with straight and broad streets segregates at right angles, it was thus on a cross pattern with palace or temples as vista closing and terminal points at the ends of the Rajaveethi on North and South and western ends respectively.⁷ The development of temple precincts and huge participation of public in the temple rituals from different class of people are led to the growth of urban settlement in Kanchipuram. Burton Stein suggests that Vishnu Kanchi

¹ W. Francis, *Madras District Gazetteers, Vol.II*, New Delhi, 2001, p.545.

² K.Bhagavathi, *Kanchipuram* (Tamil), Chennai, 2010, p.42.

³ K.R. Srinivasan, *Pallava Architecture, Ancient India, Vol.14*, NewDelhi, 1946,p.26.

⁴ K.V. Raman, *Sri Varadarajaswami temple, Kanchi – A Study of History, Art and Architecture*, NewDelhi, 1975, p.3.

⁵ P.K.Nambiar, *Census of India1961, Chingleput, Vol.I*, Madras, 1965, p.2.

⁶ *Kanchipuram Master Plan*, Local Planning Authority, Kanchipuram, 2000, p.2.

⁷ *Ibid*, p.3.

should have emerged with the expansion of Varadaraja Perumal temple during the twelfth century C.E. onwards.⁸ The houses constructed on the heightened ground and made of burnt bricks, and the establishment of garden at the backyard, a broad front space in the form of Thinnai or Verandah has been seen at present times. This town is remembered for its association of Buddhism and Jainism in the ancient times. The epigraphical sources and archaeological evidences states that the *Buddha Pallis* and *Jaina Pallis* were existed during the medieval period. The congregation of religious saints, monks, devotees and pilgrims are took place there.

The town area has possessed about 108 Siva temples; both major and minor temples belong to the age old and newly constructed. During the times of Arcot Nawab, the outstanding mosques of Jumma Masjid and Hazarat Auliya Darga were constructed in the years about 1696 – 1720 C.E. at Kanchipuram. At the times of British rule, the Church of South India built in the year 1922 and St. Marys Church was built in the year 1943. They stand to be the worshipping places of the Christian faith.

RAINFALL

Every year, Kanchipuram Taluk gets rainfall from Northeast monsoon and the annual rainfall is calculated 1140mm.⁹ In October 1943, the severe rainfall recorded at Kanchipuram was 457.2mm.

TEMPERATURE

The record of Meteorological Observatory at Meenambakkam is considered as a common meteorological condition is prevailed in whole of the district.¹⁰ It records daily maximum temperature at 37.6°C and minimum temperature at 27.8°C. The powerful wind direction is in the south - west in the morning and south - east in the evening of this town.¹¹

FLORA

⁸ Burton Stein, *Peasant State and Society in Medieval South India*, Oxford, 1985, p.38.

⁹ M. Gopalakrishnan, *Kanchipuram and Chingleput District Gazetteers, Vol.I*, Chennai, 2000, p.333.

¹⁰ *Ibid.*

¹¹ *Kanchipuram Master Plan, op.cit.*, p.2.

The flora of the Kanchipuram district has possessed about 1150 species and infra specific taxa belonging to 131 families.¹² The vegetation of this district is broadly classified into five major types they are

- 1, *Scrub* jungles
2. *Psammophytic* vegetation
3. *Halophytic* vegetation
4. *Mangrove* vegetation
5. *Aquatic* vegetation

FAUNA

The *herpotofauna* (*amphibia* and *reptiles*) of the district comprises of 10 species of frogs and toads, 2 species of turtles, 11 species of lizards and 15 species of snakes.¹³

RIVER

The rivulet Vegavathi runs through the Kanchipuram town, which has been joined in the Palar river and confluences in the Bay of Bengal. The association of Vegavathi with a Vaishnava temple of Kanchi is hailed as *Tiruvekha* alias Yathothkari temple (Sonnnavannam Seitha Perumal), which is referred in the work of *Perumbanarrupadai*. The epigraph of various rulers also mentions the name of Vegavathi as *Vekha* in Tamil. They are unanimously refers that Vegavathi flows as a rivulet within the boundary of Kanchipuram town, which is marked as one of the landmarks in the donated lands to the temples for various purposes.¹⁴ The legendary account of Vegavathi is as follows; once, Brahma observed the penance at Kanchi with out any notice to Saraswathi. That led to angry of her, she took the form of Vegavathi rivulet, to obstruct the penance. It is believed that Vishnu interfered in the course of Vegavathi and changed it. In the form of reclining Vishnu, who served as an embankment enshrined in the temple called as *Tiruvekha* alias Yathothkari temple. The Kanchipuram Plates of Vijaya Ganda Gopala mentions that Vegavathi river basin has flourished with flower and fruit groves and sacred

¹² M. Gopalakrishnan, **Vol.I, op.cit.**, p.24.

¹³ *Ibid.*, p.31.

¹⁴ T.S. Sridhar(Ed), *Inscriptions of Kanchipuram District, Vol.I*, Chennai, 2006, p.139.

to Siva.¹⁵ So, it is presumed that Vegavathi rivulet had the impact of sacred worship in the Saivism and Vaishnavism. The Archaeological excavation at Kanchi, which traces the change in the course of Vegavathi near Pallavamedu in Kanchi,¹⁶ during the times of Pallavas.

POPULATION

In the early days, Kanchi included in the Tondai mandalam region and had the original inhabitants of Vedars and Kurumbars.¹⁷ At the times of Karikalas rule, the residents of Kanchi region were the Eyinars, the Oliyars, the Aruvalar and the Vadavai (Northerners).¹⁸ In the Third century C.E., the different group of people existed in the midst of Kanchipuram has mentioned in the work of *Perumpanarrupadai*, which includes the Brahman, Fishermen, Traders, Mallas or Pallas, Toddy drawers, Idaiyas and Eyinas are notable.¹⁹ A group of people's residences are called *Cheri* in Tamil. Historically, the ancient cities of Tamil country have referred for the existence of *Cheris* in the Sangam Tamil literary works. The *Cheris* were existed in the cities of Kanchipuram, Madurai, Korkai, Chingleput, Thanjavur, Nagapattinam and Trichy.²⁰ *Eyinar Cheri* of Kanchipuram referred in the work of *Perumbanarrupadai*. At the times of Cholas, there are many *Cheri* settlements found at Kanchi. The social division of Right hand and Left hand was prevailed in the early medieval period. There are some distinctive halls built for their worship and offerings in the temples of Kanchipuram.²¹ According to 1901 census,²² the total population found as 46,164. Later, the growth of population has been gradually increased. In 1981 census,²³ which records that the total population was 1, 30,926. Peoples

¹⁵ *EI*, Vol.XIII, p.198.

¹⁶ *Indian Archaeology – A Review*, 1970-71, p.32.

¹⁷ T.V. Mahalingam, *Kanchipuram In Early South Indian History*, Madras, 1969, p.9.

¹⁸ *Ibid.*, pp.11-12.

¹⁹ M. Srinivasa Ayyangar, *Tamil Studies*, NewDelhi, 1986, p.76

²⁰ M. Rajamanickanar, *Pattuppattu Araichi* (Tamil), Madras, 1970, pp.213-219.

²¹ K.K. Pillay, *Studies in Indian History with special reference to Tamilnadu*, Madras, 1979, p.344.

²² W. Francis, *op.cit.*, p.544.

²³ M. Gopalakrishnan., Vol.II, *op.cit.*, p.1304.

belonging to Hinduism, Christianity, Islam, etc were lived and density of population found in the surroundings of the temples of Kanchipuram.²⁴

MAJOR COMMUNITIES

MUDALIARS

In Kanchipuram district, the Mudaliar community is one of the major sects found in almost all parts of the district. They are divided into many sub sects like Senguntha Mudaliar, Thondaimandala Mudaliar and so on. The term *Sengunthar* indicates the possessor of a weapon called *Vel*. The Senguntha Mudaliars were the age old residents of Pillaipalayam area in Kanchipuram town.²⁵ They are known as Kaikolars²⁶ and generating a huge amount of cotton clothes. The synonym of this community is known as Senguntha Padayar, Senai Thalaivar, Danthuvayar, Karugar and Kaikolar.²⁷ They are engaged in the affairs of the Saivite temples of Kachchi Velukai danga, Kachchabeswara and Tirumetralinathar respectively.²⁸ They were bifurged into seventy two Nadus or Desams based on their regional habitation, which were subject to the authority of four *Thisainadus* which, in turn, were controlled by the *Mahanadu* at Kanchipuram. The trade related issues are not discussed in the caste committees, but they made negotiable settlement in the social issues prevailed among the people of this community.²⁹ The term Kaikkool refers to their occupation as weavers, kai (hand), kol (shuttle).³⁰ Historically, Kaikkolars are interested in the matters of temple worship and temple administrative functions in Kanchipuram. There are many instances found in the temple epigraphs.

BRAHMANAS

The Brahmanas community people found in a small percentage, but they held a unique place in the society. The earliest reference about the Brahmanas settlement in Kanchipuram has been mentioned in the work of *Perumbanarrupadai* about Third

²⁴ **Kanchipuram Master Plan**, *op.cit.*, p.6.

²⁵ Edgar Thurston, **Vol.III**, *op.cit.*, p.43.

²⁶ P.K.Nambiar, *op.cit.*, p.16.

²⁷ Kanchi Nagalina Munivar(Ed), *Sengunthar Prabhantha Thirattu* (Tamil), Madras, 1926, p.38.

²⁸ *Ibid*, p.42.

²⁹ *Census of India – 1911*, Vol.XII, Part.I, Madras, 1912, p.183.

³⁰ Mattison Mines, “*Models of Caste and the Left –Hand division in South India*” *American Ethnologist* (Journal), Vol.9, no.3, August, Wiley, 1982, p.468.

Century C.E.³¹ During the period of Imperial Pallavas, the Brahmanas served as priests, ministers, accountants and committee members in the administrative system of the central as well as local assemblies.³² Among the Brahmanas, the Vaishnavite sect predominates in Kanchipuram town. It became the centre of Vatakalai sect of Vaishnava Brahmanas during the Vijayanagara times. The literary as well as epigraphical sources are enumerates the services of Saivite sect of Brahmanas in the temple based Society. The Siva Brahmanas are a separate class of temple priest should have emerged in between the period of ninth to twelfth century C.E.³³. During the period of Cholas rule, the Siva Brahmanas of Kanchipuram had received the gift of rice in a large quantity for their services.³⁴ The Telugu speaking Brahmanas were migrated from Andhra region to Kanchipuram and other parts of Tamilnadu during the times of Vijayanagara rule.³⁵ Inscriptions of Kanchipuram speaks about the different group of Brahmanas, they are Bhattas, Siva Brahmanas and Gurukkals. The Gurukkal groups of Brahmanas were mostly the followers of Bodhayana Sutras and served as temple priest in the Siva temples.³⁶ There are many inscriptions defines that their role in the temple services, they include offering Pujas and performing rituals in the Hindu temples of Medieval Tamil Country. In some instances, they were acted as witnesses in the gift and endowment records in the temples of Kanchipuram. Bhatta group of Brahmanas has obtained as *Brahmadeya irayili* lands in some occasions.³⁷ They were engaged in the administrative affairs of Kanchi temples.³⁸

VELLALAS

In the Chola period, the differentiation between Tondaimandalam Vellalas, Karkarta Vellalas, Nanchinad Vellalas and Kongu Vellalas had emerged, based on the

³¹ M. Srinivasa Ayyangar, *op.cit.*, p.76.

³² C. Minakshi., *Administration And Social Life Under The Pallavas*, Madras, Revised Edition, 1977, pp.181-182.

³³ R. Champalakshmi, “*The Bhakti of the Tamil Alvars and Nayanmars*” *Essays in Honour of Romila Thapar, Tradition, Dissent and Ideology*, NewDelhi, 2001, p.145.

³⁴ A. Natesa Chetti “*Tirukkachchi Nerikaraikattu Sila Sasangal*” *Sentamil* (Tamil Magazine), Vol.XVIII, Madurai, 1920, p.131.

³⁵ N. Subrahmanian, *The Brahmin in the Tamil Country*, Madurai, 1982, p.58.

³⁶ Edgar Thurston., Vol.I, *op.cit.*, p.347.

³⁷ *Ibid.*

³⁸ *ARSIE*, 1929 – 30, no.182.

regional occupation and food habits.³⁹ In the work of *Sendan-Divakaram*, attributes to 12th century C.E., which mentions that the chief occupation of the Vellalas was cultivation, cow –breeding, trade, playing on drums and musical instruments and weaving also.⁴⁰ There are two groups are remarkable in this region. They are Tondaimandala Vellalas and Tuluva Vellalas.⁴¹ The former were absolute practisers of Vegetarian. The latter is known as Arcot Mudaliars. Most of them are found as agricultural labourers. Malayali group of peoples existed in Salem hills called as Kanchimandalam Vellala, for they migrated from Kanchipuram.⁴² It denotes the ancientry of the vellalas settlement in the Kanchipuram region.

KAMMALARS

The Kammalars were the artisan people found in the parts of Kanchipuram. They are called Asaries and Pathars. Their main occupation is making ornaments. The Tamil work of *Nanmani-Kadigai* refers to them as goldsmiths, Carpenters and image makers.⁴³ Right from the days of Cholas rule in Tamil country, they were members of left hand caste.⁴⁴ Their original name was Kannalan or Kannalar, found in the works of *Thondai Mandala Satakam* and *Er Ezhupathu*. It is said that *Kannalan* was employed in curving out the eye of consecrated image. They were referred into professional sections of Tattar or Porkollar (goldsmith), Kannar (brass smith), Tachar (Carpenter), Kalthachar (Stone Mason) and Kollar or Karumar (Black smith). Kammalars also called Viswakarma. They are Saivites and worship the goddess Kamakshi Amman.

GRAMANI

Peoples belong to Nadar community known as Gramani in this district.⁴⁵ Gramani is the Sanskritised form of *Sanror*, which denotes to learned person.⁴⁶ Their main profession is toddy drawing. Most of the people were the followers of Saivism. They

³⁹ K.S. Ramaswamy Sasti, *The Tamils*, Vol.3, NewDelhi, 2002, p.36.

⁴⁰ M. Srinivasa Ayyangar, *op.cit.*, p.65.

⁴¹ M. Gopalakrishnan, **Vol.I**, *op.cit.*, p.203.

⁴² Edgar Thurston., **Vol.III**, *op.cit.*, p.159.

⁴³ K.S. Ramaswamy Sasti, **Vol.3**, *op.cit.*, p.48..

⁴⁴ *Ibid.*

⁴⁵ M. Gopalakrishnan, **Vol.I**, *op.cit.*, p.216.

⁴⁶ S. Thiimalai& S. Manoharan, *Peoples of India, Tamilnadu*, **Vol.XL**, Part.2, Madras, 1997, p.1050.

have the practice of worshipping their family deities. They were employed as foot soldiers and body guards in the past. They are said to be the immigrants from the northern coast of Ceylon, where a similar caste exists under the name Shandrar. There are many sub-divisions in this community.

VANNIARS

Vanniar is a major cultivating group of people prevailed in this region.⁴⁷ They are known as Vanniakula Kshatriyas, Vannia Gounder and Padayachi. They have worshipped to their local deities of Mariamman, Ayyanar and so on. Armies of Vanniars are instantly mentioned in the Annals and History of Ceylon. During the times of Madurantaka Pottabi Choda, a Telugu Chola ruler at Kanchi issued a grant of land for the merit of Vannia people has notified as *Vannia Paruru*.⁴⁸ Historically, they are lived in the region of Kanchipuram and engaged in many Socio-religious activities through their services in the Kamakshi Amman temple.⁴⁹

PARAIYARS

The Paraiyars are agricultural workers found in all taluks of the district.⁵⁰ The word Paraiyan is referred in the work of *Purananuru* as the people of drummers.⁵¹ They were mostly Saivites, also worship the mother Goddess like Mariamman, Kaliyamman, Ponniamman and Mandaiamman. They performed worship in simple way of prayers and offerings. Mostly they offer rice, flowers and turmeric and some instances they were offering fowl to their worshipping deities. They have the privilege of hiring temple car at annual festival held at Kanchipuram.⁵² A sub sect of this community is known as Malas in this district.⁵³ They came from Andhrapradesh and occupied the former districts of

⁴⁷ M. Gopalakrishnan, **Vol.I, op.cit.**, p.216.

⁴⁸ T.S. Sridhar(Ed), *Kanchipuram Mavatta Kalvettugal*, **Vol.II**, Chennai, 2011, p.227.

⁴⁹ S.Krishna Murthy, *Thozhiyal Nokkil Kanchipuram* (Tamil), Chidambaram, 2010, p.201.

⁵⁰ M. Gopalakrishnan, **Vol.I, op.cit.**, p.217.

⁵¹ K.S. Ramaswamy Sasti, **Vol.3, op.cit.**, p.46.

⁵² Edgar Thurston, **Vol.IV, op.cit.**, p.82.

⁵³ M. Gopalakrishnan, **Vol.I, op.cit.**, p.218.

North Arcot, Chengleput, and Madras in Tamilnadu.⁵⁴ Later on, Kanchipuram became one of the chief centres of this community.

IRULAS

Vilian is another name of Irulas in this district, they have been known as Melnadu Irulas, Kasabas, Vettalada Irulas, Uralis and Villians. Four tribal groups of Irulas were existed and they speak a tribal language, “*erla Narya*” belongs to Dravida linguistic family.⁵⁵ Their tutelary deity is known as the goddess Kanniamma. Annually, the Kanniamma pooja is observed in the month of February at Mahabalipuram by the devotees of this group of people.

YENADIS

Besides the Irulas, Yenadi is another tribe, who are lived in Kanchipuram region.⁵⁶ Their spoken language is a kind of Telugu. They have no settled work for their livelihood. In the colonial period, they engaged in the work of collect and sell fire wood, hunting and fishery also.⁵⁷ Among them, two important divisions based on numerical strength were known as Chenchu and Manchi. Their house hold deity is the Chenchu Devudu, Polaramma, Ankaramma, Subbarayudu, Venkateswaralu, Panchala and Narasimhalu.

UNIQUENESS OF TONDAIMANDALAM

Tondaimandalam played an important role in determining the political superiority among the dynasties of Tamil country; it became a place of contest among the rulers of Pandyas, Hoysalas and Kakatiyas.⁵⁸ Tondai mandalam is referred as Tundira, Tundiraka, Tundaka rashtra and Tundaka Vishaya in the records of Kasakkudi plates and Vakkaleri plates.⁵⁹ The boundaries of Tondaimandalam mentioned as Venkatam in the North, Pennai river in the South, Ocean in the East and Pavalamalai in the West in the literary

⁵⁴ Thiumalai & S. Manoharan, *op.cit.*, p.876.

⁵⁵ K.V. Zvelebil, “*Irula Riddles*” *Bulletin of the School of Oriental and African Studies*, Vol.42, no.2, In Honour of Thomas Burrow, University of London, 1979, p.361.

⁵⁶ *Ibid.*, p.227.

⁵⁷ *Census of India – 1911*, Vol.XII, *op.cit.*, pp.169 -170.

⁵⁸ R.Sathianathaier, *Studies in the Ancient History of Tondaimandalam*, Madras, 1987, p.1.

⁵⁹ T.V.Mahalingam, *Kanchipuram In Early South Indian History*, *op.cit.*, p.2.

work of *Peruntogai*.⁶⁰ The scholarship of Tondaimandala region referred in this work,⁶¹ as follows; “*Thennir Vayarrondai Nannadu Sanro rudaithu*” For the purpose of effective administration, the entire region of Tondaimandalam was separated into a number of units known as *Kottam* and *Nadus*. The exact number of these units or *Kottams* is not certain but it is clear that the number is not lesser than twenty four,⁶² they are generally accepted by the scholars. T.V.Mahalingam is strongly argues that the number of *Kottams* are twenty seven based on the inscription of various rulers of South India.⁶³ Kanchipuram has been placed in the *Eyil Kottam* of *Eyil nadu* in *Jeyangonda Chola Mandalam* during the Chola times. In the field of literary growth, Kanchi had the familiarity in the growth of Sanskrit, Pali and Tamil works.⁶⁴

THE NAME OF KANCHI AND ITS VARIANTS

There are number of views regarding the origin of the name as “*Kanchi*”. But there are some suggestions are taken into plausible. Among them, T.V.Mahalingam is of opine that the name derived from the existence of Kanchi tree.⁶⁵ It is a poetical explanation, Kanchi as a girdle to earth in Sanskrit.⁶⁶ The local myth says that Kanchi, as a Tamil word it is split into two series of letters *Ka* and *anci*. *Ka* is taken to mean Brahma and *anci* or *ancittal* to mean worship, thus showing that the name stands for the place where Brahma worshipped god Siva. Kanchipuram has various names such as, Pralaya Sindhu, Indupuram, Kamapitham, Kamakottam, Sivapuram, Mummurtivasam, Tapomayam, Sakalasiddhi, Kannikappu, Vindupuram, Dandakapuram, Satyavratashetra, Bhuvanasaram, Layajittu, Kalijittu, Brahmapuram, Adipeetam etc.⁶⁷ other names of this town mentioned in the Puranic works, they are Kamakota Puri, Varana Sailendra, and Ekamranilaya.⁶⁸ These names could be explained with various mythological accounts about the deities installed at Kanchipuram. The Talagunda

⁶⁰ K.T. Tirunavukkarasu, *Tamizhar Nagarika Varalaru* (Tamil), Chennai, 1962, p.132.

⁶¹ M. Ragava Aiyangar (Ed.), *Peruntogai*, Madurai, 1936, p.494.

⁶² V.Kanagasabai pillai, *op.cit.*, p.68.

⁶³ T.V. Mahalingam, *Kanchipuram In Early South Indian History*, *op.cit.*, p.3

⁶⁴ *Ibid*, p.1.

⁶⁵ *Ibid.*, p.4

⁶⁶ C.R.Srinivasan, *Kanchipuram through the Ages*, Delhi, 1979, p.7.

⁶⁷ K.A. Alalasundaram Pillai, *Kanchi Kshetra Manjari*, Madras, 1906, p.2.

⁶⁸ M.R. Singh, *Geographical Data in the Early Puranas – A Critical Study*, Calcutta, 1972, p.269.

inscription of the Kadamba Kakusthavarman called Kanchi as “*Pallavendra puri.*” It denotes to the fame of Kanchi in association with the Pallavas rule for a long.

PURANIC AND LITERARY ACCOUNT OF KANCHIPURAM

Among the Puranas, the *Siva Purana* states that the visit of sage Vyasa in Kanchi and its sacredness to Siva on those days.⁶⁹ *Markandeya Purana* mentioned that Kanchi was a place for the observance of Penance.⁷⁰ *Garuda Purana* explains that Kanchi was one of the sacred centres for the Saivites in India.⁷¹ In *Bhagavata Purana*, It has been mentioned as Kamakotipuri and refers to the existence of two parts of the town is known as Siva Kanchi and Vishnu Kanchi.⁷² The *Brhat Samhita* and *Markandeya Purana* mention that Kanchi was a country of South India.⁷³ The *Brhat Kalpabhasya* enumerates that Kanchi is located in Dravida Country.⁷⁴ The *Kanchi Mahatmiyam*, *Kamakshi Vilasa Sanbhagya Chintamani* refers that Kanchi was the seat of Sakti Pitha.⁷⁵ The earliest literary reference about Kanchi in the Post-Maurya period is found in the *Mahabhasya* of Patanjali, contains the word *Kanchipuraka*, which denotes a resident of Kanchi town.⁷⁶ The reference about Kanchi in the Sangam Tamil literature is found in the *Perumbanarrupadai* written by Kadiyalur Rudrankannanar belongs to Second Century C.E., describes that Kanchi was the busiest commercial centre and had magnificent houses, beautified gardens, many philanthropists and many religious festivities.⁷⁷ During the Sangam age, a number of poets flourished in Kanchi town. They bore the prefix in their names with Kachchipedu. They are notified as; *Kachchipedu Ilantaccanar*,

⁶⁹ M. Gopalakrishnan, **Vol.II**, *op.cit.*, p.1698.

⁷⁰ *Ibid.*

⁷¹ Stella Kramrisch, *The Hindu Temple*, **Vol.I**, Delhi, Rpt.1991, p.3 fn.

⁷² M.R. Singh, *op.cit.*, p.269.

⁷³ *Ibid.*

⁷⁴ *Ibid.*

⁷⁵ M. Gopalakrishnan, **Vol.II**, *op.cit.*, p.1699.

⁷⁶ C.R.Srinivasan, *op.cit.*, p.9.

⁷⁷ N. Subrahmanian, *Sangam Polity*, Madurai, 1980, p.14

author of *Narrinai* 266, *Kachchipedu Kanchikkorranar*, author of *Kuruntogai* 213, 216 and 287, *Kachchipedu Peruntaccanar*, author of *Narrinai* 144, 213. The fertile land of Kanchi and its association with temple worship has revealed in the anonymous and undated old Tamil poem which praised the Tondai mandalam and its capital of Kanchi.⁷⁸ Kalidasa refers to Kanchi as the town of par excellence.⁷⁹ Kanchi is referred in the work of Harsha's *Naisadha-kavya*.⁸⁰

Kaccimurram is mentioned in *Cilappatikaram* and *Manimekalai*. These two epics are belongs to 5th and 6th Centuries C.E.⁸¹ The *Manimekalai* canto XXVIII of the epic is named as *Kancimanagar Pukka Katai*, which means the entering of big city Kanchi by *Manimekalai*, the heroine of this epic. It refers to this town was strongly fortified and resplendent with towering palace was surrounded by a moat and had big streets fit for cars to run in.⁸²

Saivite Saint Jnana Sambandhar mentioned the weaver families of Kanchi.⁸³ *Mattavilasa Prahasana* of Mahendravarman I explain that Kanchi incurred to the state of religious degradation in the moral order of the ascetics and a judicial organization named Adhikarana existed at Kanchi.⁸⁴ The *Nalayira Divya Prabandham* refers in a line as, "Nallaran Nanmugan Narananukkungitantan Thadanchchulntta Alagaya Kacci" in the sense of Kanchi as a place of worship to Siva, Brahma and Vishnu.⁸⁵ The Vaishnavite Alavars of 5th to 8th century C.E., refers to the fourteen Vishnu temples of Kanchi.⁸⁶ They are as follows; Vaikunda Perumal, Pandava Perumal, Ashtabhujaswami, Varadaraja, Velukkai, Tiruvekha, Vilakkoli Perumal, Ulagalanda Perumal, Jagannatha Perumal (Niragam), Nilathingal tundam, Karunakara Perumal

⁷⁸ Simon Casie Chitty, *The Tamil Plutach*, NewDelhi, 1982, p.22.

⁷⁹ *Madras Information*, Vol.XII, no.9, September 1985, p.13.

⁸⁰ V.A. Devasenapathy, *Kamakottam, Nayanmars and AdiSankara*, Madras, 1975, p.3.

⁸¹ K.V.Zvelibil, *Tamil Literature* Jan Gonda(Ed), *A History of Indian literature*, Leiden, 1975, pp.132 and 141.

⁸² *India's Sacred Shrines&Cities*, Madras, 1940, p.35.

⁸³ R. Subrahmaniam, "Kanchipuram Excavations" *Journal of Andhra Historical Research Society*, Vol. XXIV, Hyderabad, 1975, p.25.

⁸⁴ Chitra Madhavan, *History and Culture of Tamilnadu*, Vol.I, NewDelhi, 2005, p.61.

⁸⁵ *Nalayira Divya Prabandham*; 2;9;1.

⁸⁶ N.S. Ramaswami, *Mamallapuram*, Madras, 1975, p.90.

(Karagam), Karanvannam, Varaha Perumal and Pavala Vannar. *The Nandi Kalambakam* refers to it as *Kacci* and Kanchipuram. In Periyapuram has been referred that Kanchi had the cosmopolitan characteristics of magnificent structural buildings and busiest trade activities⁸⁷ and hailed as *Eyirpathi*.⁸⁸ It is well known that Kanchi was situated in *Eyir Kottam*, a territorial sub division of early medieval Tamil Country. In the hymns of *Adaikkalappattu* of Srivedanta desika has the reference about Kanchi as one of the sacred towns in India.⁸⁹ Generally, there are seven cities has been considered as important pilgrimage centres as Ayodhya, Mathura, Kasi or Varanasi, Kanchipuram, Avantika, Puri and Dvaravati. These pilgrimage sites have the various physiographic and sacred to a particular faith, but, Kanchipuram is sacred to both of Siva and Vishnu.⁹⁰ It is notable that the sacred places of India as described in Ain-i-Akbari has consists of Kanchipuram.⁹¹ It seems to be denoting that Kanchi was an important pilgrimage centre in South India.

FOREIGNERS ACCOUNT OF KANCHIPURAM

Kanchi was an important trade centre from the period of Second Century B.C.E mentioned in the Chinese records.⁹² They also states that the Chinese got pearls, glass, rare stone and rhinoceros there and gave inreturn of silks and gold.⁹³ Pankou, a Chinese writer belongs to the first century C.E. has been referred that Kanchi as *Houng-tche*. In *Periplus Erythraean Sea* has mentioned the city of Kanchi as *Condiprama*.⁹⁴ In the work of *Natural History*, Pliny has described this city as *Condiprama*.⁹⁵ In the work of *Geography* of Ptolemy belong to Second Century C.E., refers that *Arouarnoi* which probably denotes that the territories in and around Kanchi region.⁹⁶ Hiuen Tsang says

⁸⁷ Nambi Arooran, *Glimpses of Tamil Culture Based on Periya puranam*, Madurai, 1977, p.64.

⁸⁸ R.P. Sethupillai, *Tamilagam Urum Perum (Tamil)*, Chennai, 1968, pp.72-73.

⁸⁹ V.A. Deva Senapathi, *op.cit.*, p.1.

⁹⁰ Bechan Dube, *Geographical Concepts in Ancient India*, Varanasi, 1967, p.101.

⁹¹ Surinder Mohan Bharadwaj, *Hindu Places of Pilgrimage in India*, Delhi, 1973, p.79.

⁹² Burton Stein, *op.cit.*, p.38.

⁹³ K.S. Ramaswamy Sastri, **Vol.3**, *op.cit.*, p.308.

⁹⁴ V.S.V. Ragahavan, *Periplus C.A.D 50 -80* (Tamil), Chidambaram, 1979, p.266.

⁹⁵ V.S.V. Ragahavan, *Pliny C.A.D 23 -79* (Tamil), Chidambaram, 1977, p.101.

⁹⁶ D.C. Sircar, *Early Pallavas*, Calcutta, 1935, p.6.

Kanchipulo and a *Stupa* about 100 feet high built by the Asoka Maurya in the city of Kanchi during his visit in 634 C.E. he furtherly states that Kanchi was the seat of Buddhist culture even from the days of Buddha. In seventh century C.E., there was a good transport and communications between the ancient towns of Kanchi with Kanauj and Ujjayini of Northern India.⁹⁷ It seems that trade was active in home land and abroad from that places.

ARCHAEOLOGY OF KANCHIPURAM REGION

Kanchipuram has the fame for its richest antiquity remains, even from the Megalithic period. A number of archaeological excavations and explorations conducted in this town, reveals that cultural tradition and sequence of this region. Most of the artefacts are found with rouletted sherds, conical jars (amphorae) unearthed at Kanchi.⁹⁸ They are used as a wine cellar.⁹⁹ These artefacts would suggest that Romans association in the form of trade and commercial activities had flourished at Kanchipuram alongwith other towns of Tamilnadu. During the diggings, there are certain ring wells, pots and chunk bangles were also discovered.¹⁰⁰ Unearthed building between the seventh century to ninth century C.E reveals that the cosmopolitan character of this town. During the excavation in 1962 at Kanchipuram, reveals that terracotta images which having the different hand postures and ornamentation. It would suggest that Kanchi was a centre of craftsmanship in prior to the development of art in stone in the Pallava temples.¹⁰¹ During the years of 1969-1977 series of excavations were conducted by the Department of Ancient History and Archaeology, University of Madras at Kanchipuram in many places they are includes, adjacent to the Kamakshiamman Temple, the Varadaraja Perumal Temple and Gnana Prakasa Mutt. These excavations reveal a different periods, which have been starting from Third century B.C.E., ends with Sixteenth century C.E. During these excavations were unearthed structural building remains and an object seems to be a *stupi* along with a potsherd inscribed with the *brahmi* word *puthala tissa* which

⁹⁷ R.C. Dutt, *A History of Civilisation in Ancient India – Based on Sanskrit Literature*, Vol. II, Delhi, Rpt.1972, p.185.

⁹⁸ S. Suresh, *Roman Antiquities In Tamilnadu*, Madras, 1992, p.43.

⁹⁹ *Ibid.*, p.49.

¹⁰⁰ Natana Kasinathan&M.A. Chandramurti, *Kanchipuram Mavatta Thatayangal (Tamil)*, Chennai, 2010, p.64.

¹⁰¹ R.Subrahmanyam &K.V.Raman, *Terracotta Figurines and other objects from Kanchi Excavations – 1962*, *Journal of Indian History*, Vol.XLV, part.II, August 1967, Trivandrum, 1967, pp.502-508.

denotes a name of Buddhist monk.¹⁰² From the above said excavations reveals that eleven coin moulds of terracotta testifies the rule of many dynasties in Kanchipuram in the subsequent period.¹⁰³ It is the first time in Tamilnadu at Kanchipuram had discovered these coin moulds. ..They have used for making Punch mark coins, Satavahana coins, Pallava coins and later period coins. It would clearly states that a mint for making coins had functioned in this town at periodically.

SANGAM AGE

Karikala is considered as a ruler of Kanchipuram during the post – Sangam period. Karikala was the successor of Uruvpalter-Ilanchet-Chenni and ruled from the capital city of Puhar.¹⁰⁴ In the Madras Museum Plates of Uttama Chola has referred that *Karikalaterri* at the precincts of Ulagalantha Perumal temple at Kanchi. It is clearly denotes that the well existence of Karikalas rule in Kanchi region.¹⁰⁵ A fragmentary inscription from Kailasanatha temple refers to Karikala Chola.¹⁰⁶ It is said that Karikala constructed a *mandapa* in Ekambaranatha temple. In the Tiruvalangadu Copper Plate of Rajendra Chola I referred that Karikala work of renovation with gold at Kanchi.¹⁰⁷ K.A.Nilakanta Sastri is of doubts that the Karikalas conquest or control over the Kanchi region.¹⁰⁸ T.V. Mahalingam is of opinion that Karikalas made a victory over the Eyinar, Oliyar, Aruvalar and northerners which has been clearly indicates that his rule was existed at Kanchi.¹⁰⁹ C.R.Srinivasan is strongly argued that Karikala has well associated with Kanchi city. He quotes the reference supported of this view from the hymns of Tirugnanasambandar on *Tirukkacchiyekambam*.¹¹⁰ Karikalas connection with Kanchipuram is evidenced by a few Telugu- Chola inscriptions of a later period speak

¹⁰² *Indian Archaeology – A Review, 1969-70*, pp.34-35.

¹⁰³ K.V. Raman & P. Shunmugam, “*Terracotta Coin Moulds from Kanchipuram*”, A.V. Narasimha Murthy(Ed), *Studies in South Indian Coins, Vol.I*, Madras, 1991, p.23.

¹⁰⁴ N. Balusamy, *Studies in Manimekalai*, Madurai, 1965, p.15.

¹⁰⁵ *SHI, Vol.III, Part.III*, p.268.

¹⁰⁶ *SHI, Vol.I*, no.144, line.38.

¹⁰⁷ *SHI, Vol.II*, p.383.

¹⁰⁸ K.A.Nilakanta Sastri, *Studies in Cola History and Administration*, Madras, 1932, p.56.

¹⁰⁹ T.V. Mahalingam, *Kanchipuram In Early South Indian History, op.cit.*, p.15.

¹¹⁰ C.R.Srinivasan, *op.cit.*, p.11

about Karikala rule at Kanchi.¹¹¹ In the second century C.E. Tondaimandalam was conquered by IlamTirayan. It is attested in Perumbanarrupadai, a literary work in Sangam age.¹¹² The war like qualities of IlamTirayan and his efficient rule at Kanchi has referred in this work.¹¹³

“Kachchi yonae Kaivann Thonral

Nachchich Senror Kema Magiya

Aliyunth theralu meliya vagalin

Malainthor theyae mantram palpatae”

SATAVAHANA RULE IN KANCHI

The Satavahanas must have been occupied in the Kanchi region in about second century C.E. There are number of coins were unearthed in Kanchi suggesting their occupation in this region.¹¹⁴ The specimens of coin moulds are suggesting the political supremacy of Vasistiputra Pulamavi (88-116 C.E) and Vasistiputra Satakarni (116-145 C.E.) at Kanchi.¹¹⁵

KALABHRAS INTERREGNUM

After the termination of Sangam age in about 300 C.E have been considered the starting period of Kaliarasar alias Kalabhras.¹¹⁶ Their dominance in Tondaimandalam region was interrupted by Sivaskandavarman in a short while about Third Century C.E.¹¹⁷ The rule of Kalabhras has referred that Kalappara¹¹⁸ and Adhirajas about three

¹¹¹ T.V.Mahalingam, *Kanchipuram In Early South Indian History, op.cit.*, p.11.

¹¹² K.V.Raman, *Early History of Madras Region*, Madras, 1956, p.10.

¹¹³ P.V. SomaSundaranar(Ed), *Perumbanarrupadai, op.cit.*, p.13.

¹¹⁴ R.Subrahmanyam, “*Kanchipuram Excavations, Journal of Andhra Historical Research Society, Vol.XXIV*, Andhra Pradesh, 1975, p.27.

¹¹⁵ K.V. Raman& P. Shunmugam, “*Terracotta Coin Moulds from Kanchipuram, op.cit.*, p.26.

¹¹⁶ K.A. Nilakanta Sastri, *A History of South India*, NewDelhi, 2004, p.3.

¹¹⁷ M.Gopalakrishnan, *Vol.I, op.cit.*, p.90.

centuries in Tamil country. The political chaos and instability of political boundaries ended with the final defeat of Kalabhras at the hands of Simhavishnu in the Sixth Century C.E.

PALLAVAS RULE IN KANCHI

The Pallavas rule had brought the status of Imperial town to Kanchipuram in continuously for many centuries. The rule of Pallavas is divided into four phases¹¹⁹ commonly. They are

1. Early Pallavas of Prakrit Charters
2. Early Pallavas of Sanskrit Charters
3. Pallavas of Simhavisnu Line
4. Pallavas of Nandivarman Line

EARLY PALLAVAS OF PRAKRIT CHARTERS

Both Stone and Copper Plate records in Prakrit were attributed about Third to Fourth Century C.E.¹²⁰ Bappadeva considered as the first ruler of this line based on the Hirahadagalli Copper Plates. It seems that he served as the governor of huge territories in the South under Pulamayi III, the Satavahana ruler.¹²¹ His rule was existed upto Amaravati region.¹²² He performed the Agnistoma, Vajapeya and Asvamedha sacrifices. It shows that Brahmanas were patronized in Kanchipuram town.¹²³ The detailed study about the successors of Prakrit Charters line has revealed that the certain names of the royal family, they are as follows: Sivaskandavarman, Vijayaskandavarman, Buddhavarman, Budhyankunran, and Vishnugopa. According to Heras, the entire region of Kanchi was conquered at first time during the age of Sivaskandavarman.¹²⁴ The

¹¹⁸ R. Krishnamurthy, *The Pallava Coins*, Chennai, 2004, p.1.

¹¹⁹ M.Gopalakrishnan, *Vol.I, op.cit.*, p.90.

¹²⁰ C.R.Srinivasan, *op.cit.*, p.17.

¹²¹ M. Gopalakrishnan, *Vol.I, op.cit.*, p.90.

¹²² G. Joveau Dubreuil, *The Pallavas*, Pondichery, 1917, pp.6-7.

¹²³ P.T. Srivivasa Iyengar, *op.cit.*, pp.330 -331.

¹²⁴ Heras, *Studies in Pallava History*, Madras, 1933, p.9.

Allahabad pillar inscription of Samudra Gupta, the Uruvapalli plates, the omgodu plates, the pikira plates, the Mangalur plates and Cura plates refers to Vishnugopa belongs to the Early Pallava line of Kanchi.¹²⁵

EARLY PALLAVAS OF SANSKRIT CHARTERS

Between the Periods, 350 C.E. to 550 C.E. has been considered the age of the Early Pallavas of Sanskrit records. The most commonly acceptable chronological list of this line as follows: Kumaravishnu I (350-370 C.E.), Skandavarman I (370-385 C.E.), Viravarman (385-400 C.E.), Skandavarman II (400-436 C.E.), Simhavarman I (436-460 C.E.), Skandavarman III (460-480 C.E.), Nandivarman (480-510 C.E.), Kumaravishnu II (510-530 C.E.), and Buddhavarman (530-550 C.E.) An inscription belongs to Aditya I, dated in his 27th regnal year from Tirukkalukkunram in Chingleput district, which ratifies that a grant earlier made by Skandasishya,¹²⁶ a Pallava ruler. It seems to denote that the well existence of Early Pallava rule in Tondaimandalam region. In the Jain work of Lokavibhaga refers to its compilation in the times of certain Simhavarman, corresponding to 458 C.E.¹²⁷ during the times of Simhavarman, Buddhaghosa lived in Kanchipuram.¹²⁸ Nandivarman of early Pallavas line interfered in Kadamba politics and assisted Krishnavarman II in securing the throne.¹²⁹ Vayalur inscription reveals that Kanchipuram was continued as the capital city of the Early Pallavas of Sanskrit charters.¹³⁰ It also remembered for the expansion of South Indian culture and institutions in many countries of South East Asia.¹³¹

¹²⁵ K.G. Sankar, “*Early Pallavas of Kanchi*,” *The Indian Historical Quarterly*, Vol.II, Delhi, Rpt.1985, pp.446 -455.

¹²⁶ *SII*, Vol.III, Part. I, p.8.

¹²⁷ G. Joveau Dubreuil, *op.cit.*, p.18.

¹²⁸ T.V. Mahalingam, *Kanchipuram In Early South Indian History*, *op.cit.*, p.47.

¹²⁹ *Ibid.*, p.48.

¹³⁰ *Ibid.*, p.20.

¹³¹ *Ibid.*, p.50.

PALLAVAS OF SIMHAVISHNU LINE

SIMHAVISHNU

Simhavishnu was the ruler of consolidated power of the Pallava dynasty in Kanchi. During his rule, it attained the status of culturally glorious town in South India. The available stone record reveals that his rule was existed about thirty three years. In the records of Kasakkudi and Hosakote plates called him as *Avanishimha* which means lion of Earth. It seems to denote his warlike qualities and efficiency in the battlefields. His rule in Tondaimandalam is known by a later Chola inscription of Rajendra III, which mentions as Simhavishnu Chaturvedimangalam to a village called Manali in Saidapet Taluk in Chennai.¹³² It is said that Bharavi welcomed by him and he became the resident of Kanchi town.¹³³ The *Avantisundarikathasara* of Dantin describes the Pallava court at Kanchipuram during the times of Simhavishnu.

MAHENDRAVARMANI (580 – 630 C.E.)

His inscriptions prove that he was an excellent builder of temples and a pious devotee of Siva. He was responsible in the construction of many irrigation tanks in the Pallava Kingdom.¹³⁴ His rule extended up to Tiruchirapalli in the south, Nellore and Guntur region in the north with the fame of Kanchi as the capital city.¹³⁵ He has about 130 epithets known through his inscriptions scattered all over in the Pallava kingdom.¹³⁶ His encouragement towards the establishment of *Brahmadeya* village evidenced through the inscriptions of Chola rulers. Among them, a *Brahmadeya* village named as *Mahendra Mangalam*¹³⁷ which is known presently as Srinivasanallur. During the reign of Mahendravarman I Kanchipuram reached the status of imperial city of Tamil country. He innovated in adopting the practice of imperishable material of stones for the construction of temple architecture. He has the fame of rock-cut cave temples and there are some traces of his structural temple activities in Tamil country. But there is no survival of

¹³² M. Gopalakrishnan, *Vol.I., op.cit.*, p.93.

¹³³ R. Krishnamurthy, *op.cit.*, p.15.

¹³⁴ A.H. Longhurst, *Pallava Architecture, Memoirs of the Archaeological Survey of India, no.17*, Simla, 1924, p.5.

¹³⁵ T.V Mahalingam, *Kanchipuram In Early South Indian History, op.cit.*, p.64.

¹³⁶ R. Krishnamurthy, *op.cit.*, p.134.

¹³⁷ *SHI, Vol. XIII*, nos. 2, 3, 26.

structural temples in the present times. It is presumed that Mahendravarman I brought the concept of rock cut temples from Buddhists of Andhra region.¹³⁸ A fragmentary inscription of the broken pillars from Ekambaranatha temple contains the title of Kuchatrana, Drudhabhakti, Vamkambu and Chitrakarapuli, which has been attributed to Mahendravarman I.¹³⁹ It is presumed that the Ekambaranatha temple was the earliest structural building may be constructed by him. Later it was completely restored in the succeeding period of other dynasties like Cholas and Vijayanagara rule. It is said that series of wars between the Pallavas and Chalukyas came to be hereditary in practice during his period for proclaiming their individual supremacy in the South Indian Polity.¹⁴⁰ During his rule the status of religion at Kanchi has vividly described in his Sanskrit work called Mattavilasa Prahasna in dramatic way. Kanchi served as capital city having with a judicial court named Adhikarana has referred in this work.¹⁴¹ There are certain specimens of discovered coins of Mahendravarman I from Kanchi having the legends of *Paga bitugu* and *Lakshita*.¹⁴² It seems to be the imperial mint should have held in this city.

NARASIMHAVARMAN I (630-668 C.E.)

Mahendravarman I was succeeded by Narasimhavarman I. During his rule, the rival dynasty of Chalukyas had affected a serious defeat at the hands of him. During his reign, Kanchi town attained its growth as a premier town in trade and commercial activities. He laid good connected routes with other towns of Pallava kingdom. Especially, the Pallava port town of Mamallapuram was connected to Kanchipuram. It is proved by his Ceylonese expedition. Accordingly, he came forward to help the Ceylonese ruler Manavarman, who lost his kingdom to his rivals. The friendly terms with Narasimhavarman I, he actively participated in the battle of Pallavas with Chalukyas. Narasimhavarman I excelled in the battlefield at Manimangalam Pariyala,

¹³⁸ A.H. Longhurst, *op.cit*, p.5.

¹³⁹ *ARIE*, 1939-40, no.344.

¹⁴⁰ H.Heras, *op.cit.*, p.29.

¹⁴¹ Chitra Madhavan, *History and Culture of Tamilnadu, Vol.I*, New Delhi, 2005, p.61

¹⁴² Arumuga Seetharaman, "*Pallavar Kala Kasukalum Muthiraikalum* (Tamil), *Avanam* (Journal), Thanjavur, 1996, p. 53.

Suramara¹⁴³ etc., His victory over the Chalukya ruler Pulekesin II is symbolized in the copper coin of Narasimhavarman I, which has depicted the portraits of Varaha, the Chalukya emblem is shown below the lion of the Pallavas.¹⁴⁴ The Pallava army under an able general Paranjothi marched up to the Chalukyas capital Badami or Vatapi in 642 C.E.¹⁴⁵ Hermann Goetz is of opinion that after the victory of Badami, the Chalukyas architectural style was influenced in the style of Narasimhavarman I.¹⁴⁶ Paranjoti is considered as one of the 63 Nayanmars of Saivism in Tamil country. Narasimhavarman I rule indicates the growth of Saivite tradition in the Pallava kingdom. Narasimhavarman I was victorious in getting back his friend Manavarman as ceylonese ruler. His Ceylonese expedition was ascertained in Kasakudi Copper plates and Sinhalese work of Mahavamsa. His period seems to have had the excellent transportation facilities in both road way and sea way also. The Ceylonese expedition of Narasimhavarman I proves that the efficient naval forces and excellent knowledge of sea route also. He was praised for the provenance of military talents and better external contacts. In the days of Narasimhavarman I, Mahabalipuram and Kanchipuram served as two important trading centres, from these places, the transportation of men and materials to Srilanka and Suvarnabhumi was carried out.¹⁴⁷ The important event taking place during his reign was the visit of Hiuen Tsang, the Chinese traveler and Buddhist pilgrim. Hiuen Tsang says that Kanchipuram was a fertile region, which having the highly yielding land and the ships were sailed from Kanchipuram to Ceylon.¹⁴⁸ It seems to know the fertility of agriculture and flourishing of merchandise activities in this region. An Inscriptional

¹⁴³ G. Joveau Dubreuil, *op.cit.*, p.40..

¹⁴⁴ R. Krishnamurthy, *op.cit.*, p.134.

¹⁴⁵ M. Gopalakrishnan, **Vol.I**, *op.cit.*, p.95.

¹⁴⁶ Hermann Goetz, *India Five Thousand Years of Indian Art*, Baden- Baden, 1959. p.125.

¹⁴⁷ Moti Chandra, *Trade and Trade Routes in Ancient India*, NewDelhi, 1977, p.21.

¹⁴⁸ T. Watters, *Yuan Chwang's Travels in India*, **Vol, II**, London, 1905, p.227.

source from Kambuja belongs to Jayavarman which refers as *Kanchipura nripa*¹⁴⁹ to an unknown Pallava ruler of Kanchi. It is probably denotes to Narasimhavarman I. The establishment of Chang and Zen Buddhism in China and Japan are considered to be the work of Buddhist monks, who went from Kanchi during this period. Buddhist scholars from Kanchi were embarked at Nalanda University and far beyond the Himalayas of North India during his period. So, Kanchi was served as a centre of multi – religious faith during his times.

MAHENDRAVARMAN II (668-669 C.E.)

Vunnagurvayapalem Copper plates of Parameswaravarman I states that Mahendrarvarman II reign was ended in the year 669 C.E.¹⁵⁰ With a short time of rule, he has no significance in the historicity of Kanchi town. The Copper plates Charters states that the temples, Brahmanas, and the *ghatika* had prospered during his times and he followed the sacred law of the castes and orders.¹⁵¹ It is clear that he was acted as a guardian of Vedic religion and patronized the Brahmanic society.

PARAMESVARAVARMAN I (669- 690 C.E.)

The Kailasanatha Temple inscription reveals that he was the destroyer of the enemy and famed as Ranarasika, Ugradanda and Lokaditya. Kuram Copper plates says that he was a lover poems (Kavya) and clever in the sport of fine arts (Kala).¹⁵² During the starting period of his rule, he engaged a number of battles with the Chalukyas and the Gangas in the north and the Pandyas in the South. The Chalukya ruler Vickramaditya I advanced near at Kanchipuram. Paramesvaravarman I was took refuge in the Kaveri delta. Then, he entered a conflict with Buvikrama, the Ganga ruler. In this conflict, he lost his valuable crown jewel and the royal necklace called Ugrodaya.¹⁵³ Paramesvaravarman I sent an army into the Chalukya kingdom, In order to divert the attention of the encamped rival forces in Pallava country. Afterwards, he defeated the

¹⁴⁹ T.V. Mahalingam, *Readings in South Indian History*, Delhi, 1977, p.19.

¹⁵⁰ M. Gopalakrishnan, Vol.I, *op.cit.*, p.95.

¹⁵¹ T.V Mahalingam, *Kanchipuram In Early South Indian History*, *op.cit.*, p.91.

¹⁵² *Ibid.*, p.106.

¹⁵³ M. Gopalakrishnan, Vol.I, *op.cit.*, p.96.

rival forces in a battle at Peruvalanallur. His mission of expedition was successful in getting much wealth to the Pallava Kingdom. He was a staunch Saivite. His rule is considered that the period of bhakti movement in a flourishing state.

NARASIMHAVARMAN II (690 – 729 C.E)

Narasimhavarman II is well known as Rajasimha. He bore a number of titles found in the inscriptions of Kailasanatha temple at Kanchipuram. It is known that nearly two hundred and fifty titles attributes to Narasimhavarman II.¹⁵⁴ The Kailasanatha temple inscriptions reveal that the richness of Hindu religious thoughts¹⁵⁵ in Pallava Kingdom and his Valour, Diplomacy and following of Trivarga policy.¹⁵⁶ His reign was enriched with the peace and growth of art and architecture. The structural temples of Kailasanatha and Airavatesvara at Kanchi were attributed to his contributions.¹⁵⁷ He was an exponent of Saiva Siddhanta and Agamas. It is attested by him in the inscriptions of Kailasanatha temple at Kanchipuram. He had trade relations with Chinese kings known through the Chinese sources like Kieou Tang.¹⁵⁸ He patronized the educational institutions called ghatikas. The Chinese annals call him, Che –lina – lo- Seng (Sri Narasimha) and *Chi – li –no –lo – Seng – Kia pao- to – Pamo* (Sri Rajasimha Pottavarma).¹⁵⁹ C.R. Srinivasan thinks of that Kadavarkon mentioned in the Periyapuram¹⁶⁰ and in the hymns of Sundarar mentioned Kalarsingan are idendical with Narasimhavarman II. His contemporary of Chalukya rulers were Vinayaditya and Vijayaditya. Narasimhavarman II is mentioned as *Kanchi – Mahamani*, which means that the great jewel of Kanchi,¹⁶¹ in one of the inscriptions belongs to him found at Kanchi. He hailed as *Ekavira*¹⁶², which means that unrivalled hero in an inscriptional record found at Kanchi. It is mentioned that a quarter of residence as *Ekavirappadichcheri*¹⁶³ by a later period inscription of Parantaka

¹⁵⁴ R. Krishnamurthy, *op.cit.*, p.78.

¹⁵⁵ T.V Mahalingam, *Kanchipuram In Early South Indian History*, *op.cit.*, p.91.

¹⁵⁶ *SHI*, Vol.I, no.24, verse;4.

¹⁵⁷ C.R. Srinivasan., *op.cit.*, p.34.

¹⁵⁸ *Ibid.*, p.35.

¹⁵⁹ K.A. Nilakanta Sastri, *Foreign Notices of South India*, Madras, 1972, pp.116 -117.

¹⁶⁰ C.R. Srinivasan, *op.cit.*, p.35.

¹⁶¹ Chitra Madhavan, *op.cit.*, p.15.

¹⁶² *SHI*, Vol.I, no.24, line; 12.

¹⁶³ *Ibid*, no.145, line;4.

I. It is notable that the settlement was found in memory of Narasimhavarman II. Certain specimens of coins discovered from Kanchi, which having the epithet of *Sritara* is attested his rule at Kanchi.¹⁶⁴ His rule witnessed the prevalence of Jain settlements known as *Arivar koyil* and *Magilampalli*.¹⁶⁵ The Buddhist monks from Kanchipuram, were renowned for their eloquence in the Buddhist doctrine has known during his times. The Buddhist scholar named Vajrabodhi had travelled in China and made the spread of Buddhism. T.V. Mahalingam identified that some of the portrait images to be the figures of Rajasimha and his queen Rangapataka found in the temple complex of Kailasanatha at Kanchi.¹⁶⁶

MAHENDRAVARMAN III

He built the Mahendravarman's Varagham in the premise of Kailasanatha temple at Kanchipuram. A stone record from Okkapirandakulam Street, Kanchipuram, which mention as Mahendravarman's Varagham was probably built by Mahendravarman III.¹⁶⁷ It is clear that he is equally interested in contributing to the development of structural architecture in Kanchi. He is acted as Yuvamaharaja and incurred to a sudden death in the battlefield while fighting against the rivals. He is identified in a sculptural panel of Vaikunda Perumal temple at Kanchipuram.¹⁶⁸

PARAMESVARAVARMAN II (729-731 C.E.)

He faced many battles, which led to the capital city in a shake at the hands of Chalukya forces under Vikramaditya V. An inscription of Vijayaditya, datable to 731 C.E, from Ulchala, mentions that Paramesvaravarman II was defeated and felt compelled to pay tribute to the Western Chalukyan Kingdom.¹⁶⁹ Paramesvaravarman II was killed by the Ganga ruler Sripurusha in a conflict at Villande.¹⁷⁰ His death scene was noticed in a sculpture found in the Vaikunda Perumal temple at Kanchipuram.

¹⁶⁴ Arumuga Seetharaman, "*Pallavar Kala Kasukalum Muthiraikalum*" *op.cit.*, pp.52- 53.

¹⁶⁵ *ARIE*, 1954 – 55, no.360.

¹⁶⁶ T.V Mahalingam, *Kanchipuram In Early South Indian History*, *op.cit.*, p.126.

¹⁶⁷ *SHI*, Vol. XII, no.31.

¹⁶⁸ C.R. Srinivasan, *op.cit.*, p.37.

¹⁶⁹ *SITI*, Vol.III, Part.I, intro.p.xxxiv.

¹⁷⁰ M. Gopalakrishnan, Vol.I, *op.cit.*, p.97.

NANDIVARMAN II (731- 795 C.E.)

Nandivarman II ascended the throne in 731C.E. After the death of Paramesvaravarman II, the ministers, members of Ghatika and other officers elected Nandivarman II, heir of Hiranyavarman as king. He has possessed the royal titles of *Pallava malla*, *Videllvidugu*, *Kathvanga dharan*,¹⁷¹ *Nayadira*, *Kshatriya Malla*, *Sridhara* and *Ekadhira*¹⁷². These royal titles denote his military prowess and religious affiliation also. After the successful accession of Nandivarman II, initially, he struggled to keep in control over the Pallava kingdom. The opponents of Chitramaya of regular line of Pallavas allied with the Pandya ruler Maravarman Rajasimha I and the Chalukya ruler Vikramaditya II.¹⁷³ They engaged several battles against Nandivarman II and besieged Nandigramam, a rural village near Kumbakonam city. Udayachandra, a courageous and efficient General of Nandivarman II, tackled the situation in successfully. Chitramaya was killed in the battle. He also defeated the other rivals like the Sabara king Udayana and Nishada chieftain Prithvi Viyagraha. In the initial years of Nandivarman II, the Chalukya ruler Vikramaditya II invaded the Pallava country up to the capital city of Kanchipuram. Kendur Copper plates ascertains that his victory and also states that the capture of their royal musical instruments called *Katumukha Vaditra* and *Samudraghosha*, the *Khatvanga-dhvaja*.¹⁷⁴ The royal instrument of Pallavas has referred in the hymns of Tirumangai Alvar on Tiruparamesvara Vinnagaram¹⁷⁵ alias Vaikunda Perumal temple as follows; “*Kadal Pol Mulangum Kurar Kaduvayp Paraiyudai Pallavar kon.*” An inscription at Kailasanatha temple, Kanchi, attributes to Vikramaditya II records

¹⁷¹ M. Rajamanickanar, *Kalvettukalil Arasiyal, Samayam and Samudayam* (Tamil), Chennai, 1968, p.27.

¹⁷² R. Krishnamurthy, *op.cit.*, p.29.

¹⁷³ M. Gopalakrishnan, **Vol.I**, *op.cit.*, p.97.

¹⁷⁴ *EI*, **Vol. IX**, p.203.

¹⁷⁵ *Nalayira Divya Prabandham*; 2;9;9.

the liberal gifts endowed by him and returned the temple wealth without any destruction in the city.¹⁷⁶ It is considered that Vikramaditya II admiration of Pallava art led to bring with him, a group of architects and sculptors to employ in the Chalukya Kingdom. Another Chalukya expedition made under Kirtivarman also carried out at the end of his reign. Rashtrakutas ruler Dantidurga had once entered the Pallava capital city of Kanchipuram. The Ellora inscription describes that Dantidurga invaded upto Kanchi. Inscriptions of his successors of Rastrakuta family also attests the fact that Dantidurga entry into Kanchi city. C.R. Srinivasan suggests that Dantidurga invasion should be held about 743 C.E.¹⁷⁷ The battle was ended with matrimonial alliance between them. Later, Nandivarman II defeated the Ganga ruler Sripurusha and obtained the Pallava royal necklace contained the precious gem Ugrodaya along with large quantity of wealth. His rule was witnessed the inscription dated in his 28th regnal year corresponds to 759 C.E found in Muktesvara temple at Kanchipuram.¹⁷⁸ Another rivals of Pandya forces under Jatila Parantaka Nedumjadayan alias Varaguna I (765-815 C.E.) was made a conflict with the confederacy of Nandivarman II and his allies of Kongu ruler, Kerala ruler and Tagadur king at the battlefield of Kaveri river basin. In this battle, Varaguna I was successful. During the reign of Nandivarman II, the Pallava capital city of Kanchipuram faced uncertain expeditions. Even though, he became successful in keeping the capital city in intact and made glorify with erection of Vaikunda Perumal and Muktesvara temple at Kanchipuram. An undated epigraph from Oragadam in Chingleput district, mentions that this village was named as *Pallavamalla Chaturvedimangalam*. It is clearly indicates that this village was founded by Nandivarman II,¹⁷⁹ who was familiarly known as *Pallavamalla*. It is said that Tirumangai Alvar was lived in the times of Nandivarman II and converted him into Vaishnavism.

¹⁷⁶ *EI*, Vol. III, p.360.

¹⁷⁷ C.R. Srinivasan, *op.cit.*, p.122 – 123.

¹⁷⁸ *SHI*, Vol. IV, no.827.

¹⁷⁹ *SHI*, Vol.XIII, no.161.

DANDIVARMAN (796 – 845 C.E.)

Dandivarman met the coalitions with the Pandyas and Rashtrakutas. He was defeated by Govinda III, the Rashtrakuta ruler in about 804 C.E. Dandivarman was defeated and forced to pay tributes to Govinda III.¹⁸⁰ The Rashtrakuta forces advanced as far as Kanchi. Due to the emergence of Rashtrakutas, Pandyas and Cholas, Kanchi was largely affected during his rule.¹⁸¹ An inscription belongs to Aditya I, from Alampakkam in Trichirapalli District, refers that Alampakkam village was named as *Dantivarmamangalam*.¹⁸² It might have been suggesting that this village was founded by the Pallava ruler Dantivarman. That name to this village has continued even during the times of Parantaka I and Rajaraja I.¹⁸³ An undated inscription belongs to him from Tirumerralinathar temple at Kanchipuram, records that some of the generous giving to this temple and the prevalence of a matha in this region.¹⁸⁴ It shows that temples and Mathas were flourished at Kanchi during his times.

NANDIVARMAN III (846- 869 C.E.)

He has given the surnames of *Avani Narayanan*, *Uragopan*, *Videlvidugu*, *Varatungan*, *Manodayan* and *Chandrakula-prakasan*.¹⁸⁵ He created a strong confederacy against the Pandya ruler Srimara Srivallabha and his father in law Srikantha during the times of Dandivarman. At that time, he emerged victorious in defeating the enemies at Tellaru. This victory was the fruit of his alliance with the Gangas, the Cholas and the Rashtrakutas. The importance of the battle of Tellaru was known through his inscriptions, which are mostly mentioned as *Tellaru erintha* to denote his success at Tellaru.

¹⁸⁰ C.R. Srinivasan, *op.cit.*, p.43.

¹⁸¹ *Ibid.*, p.42.

¹⁸² *SHI*, Vol.XIII, no.314.

¹⁸³ *ARIE*, 1910, p.71.

¹⁸⁴ *ARIE*, 1921, no.89.

¹⁸⁵ R. Krishnamurthy, *op.cit.*, p.31.

Nandikalambakam, a Tamil work exposing Nandivarman III as its hero. It evaluates the success of the king in his various battlefields. It states that his success in the battles of Gurukkottai, Tellaru, Vellaru, Palaiyaru (Palaiyarai), and Veriyalur.¹⁸⁶ The ancient town of Kanchipuram beautified with the flower garden and surrounded by large walls referred in this work.¹⁸⁷ During the times of Nandivarman III, the Kanchi town was having a large settlements of multi storeyed buildings mentioned in this work as “*Panmadarkkachchi.*”¹⁸⁸ The Nandikalambakam states that this victory was encouraged the Pallava incursion in the Pandya country upto Madurai.¹⁸⁹ In fact, the ancient town of Kanchipuram was not only as a centre of learning and also a commercial centre. An inscription dated the eighteenth year corresponds to 864 C.E belongs to Nandivarman III in Ulagalantha Perumal temple at Kanchi, records a grant of exemption in paying the taxes by Videlvidugu Kudhiraicheri merchants at the request of Anutharappallavaraiyan, an officer.¹⁹⁰ It seems to be denoting the prosperous state of mercantilism and organized market system in Kanchipuram town. An inscription pertains to Rajaraja I, from Kaveripakkam in North Arcot district, records that the name of this village (Kaveripakkam), as Avaninarayana Chaturvedimangalam.¹⁹¹ Avaninarayana is a well known title of Nandivarman III. Nandikkovai¹⁹² was composed in praise of this king by an unknown poet, which seems to be denoting the state of Tamil literary growth during his reign. He had friendly relations with other overseas states like Siam.

NRIPATUNGA (869 – 900 C.E.)

¹⁸⁶ P. Gopalan, “*Nandikkalambagattil Varalaru Kurippugal*” (Tamil), *Proceedings of All India University Tamil Teachers Associations*, Sixth session, Pondichery, 1974, p.194.

¹⁸⁷ Muthupillai (Ed), *Nandikkalambakam*, Chennai, 2003, p.39 and 52.

¹⁸⁸ *Ibid.*, p.90.

¹⁸⁹ K.A. Nilakanta Sastri, “*History and its Writings*”, **Prof. Birichi Kumar Baruva Commemoration Volume, Part. II**, Gauhati, 1966, p.3.

¹⁹⁰ T.S. Sridhar (Ed), *Inscription of Kanchipuram District*, Chennai, 2006, p.145.

¹⁹¹ *SHI, Vol.XIII*, no.312.

¹⁹² Mayilai SeeniVenkataswamy, *Marainthu Pona Tamil Nuzhkal* (Tamil), Chennai, 1959, p.136.

Nripatunga ascended the throne in 869 C.E.¹⁹³ His military conquests were mentioned in the Bahur Copper plates issued by him.¹⁹⁴ He defended the attack of Pandyas in successful manner. He defeated the enemies in the battle of Arasalaru near Karaikal. The Pandya ruler Varaguna II was accepted the over lordship of Nripatunga Pallava. According to T.N.Subramaniam, Nripatunga made an alliance with Varaguna Pandya against the Ceylonese expedition.¹⁹⁵ Nripatunga Mangalam is a village situated near Tiruvellarai mentioned in the inscriptions of later times. It suggests that Nripatungavarman was the founder of this village.¹⁹⁶

KAMPAVARMAN

Kampavarman was identified as last ruler of Pallava kingdom. He had no significance in the annals of political history of Tamilnadu. Inscriptional sources reveal that his rule continued as a chieftain, in the western part of the Pallava territory.¹⁹⁷ Certain shrines in Cholapuram, Tiruvorriyur and Kavantandalam were established during his reign.¹⁹⁸ His rule at Kanchi gleaned from the Madras Museum Copper Plates of Uttama Chola, which has a document made in the 9th regnal year of Vijaya – Kampavarman, identical with Kampavarman, the Pallava ruler. It records that the assembly of Olukkaipakkam was received 24 Kalanju of gold as a loan from the Ulagalanda perumal temple, Kanchipuram, and they assented to the terms of agreement, to give an interest of one *kalanju* and four *manjadi* of gold for every year.¹⁹⁹

APARAJITA

Aparajita Pallava competed with Nripatunga for capturing the royal throne. Nripatunga gained the friendly support of Varaguna II, the Pandya ruler and Aparajita had ally with Prithivipati I, the Ganga ruler and Aditya I, the Chola ruler. Both of the forces met at Sriperumbiyur (near Kumbakonam) in 885 C.E.²⁰⁰ Aparajita Pallava won in

¹⁹³ T.V. Mahalingam, *Kanchipuram In Early South Indian History, op.cit.*, p.212.

¹⁹⁴ *SITI, Vol.III, Part. I*, pp.xxxiv – xxxv.

¹⁹⁵ *Ibid*, p.xxxviii.

¹⁹⁶ *ARIE, 1910*, p.71.

¹⁹⁷ M. Gopalakrishnan, *Vol.I, op.cit.*, p.100.

¹⁹⁸ R. Krishnamurthy, *op.cit.*, p.32.

¹⁹⁹ *SII, Vol.III, Part.III*, p.266.

²⁰⁰ M. Gopalakrishnan, *Vol.I, op.cit.*, p.100.

the battle. After the victory, he assumed the status of a Pallava ruler. He bore the title as Rajamarttanda. The temples of Takkolam, Sumangali and Tiruttani are belongs to his period.²⁰¹ An inscription of Rajakesari from Takkolam in North Arcot district, it records that Takkolam village was named as Aparajita Chaturvedimangalam. It suggests that this village was the establishment of Aparajita, a Pallava ruler.²⁰² Later, Aditya I strengthened his position against Aparajita and invaded the Pallava territory. Aparajita was killed in a battle.

KANCHIPURAM UNDER THE CHOLAS

Kanchipuram has served as the imperial town, even in the Chola times. This ancient town functioned as the secondary capital. It is considers that the royal house of Uttama Chola was existed at Kanchi. Sundara Chola hailed as *Ponmaligai Tunjina Devar* means he died at the golden palace at Kanchi. Kulottunga I, stayed in the palace at Kanchi. The Chola royal residence had possessed a Chittira mandapam (a hall of paintings). The entrance of the palace had possessed the royal emblem on the gate, which was protected by the watchmen armed with swords.²⁰³ The Royal Charters of Velurpalayam, Madras Museum, Lage Leiden grant,²⁰⁴ Bahur and Korrankudi²⁰⁵ were reveals that the various names of Carpenters, Weavers and Painters of Kanchipuram during the Chola times. It seems to be noting that Handicraft work was flourished in Kanchipuram. In the Eleventh century C.E., the network of trade routes mentioned by Alberuni includes the fifteen trade routes. Among them, the Kanauj route passing Prayag in a northern direction finally reached Tamralipti from where passing alone the coastal region, it reached the Kanchipuram region in the south.²⁰⁶ It suggests that there was a busiest transportation of goods was made between the northern states and Tamil country. In this connection, Kanchipuram acted as an important centre and economically, a strategic landmark during the times of Cholas. Madras Museum Plates of Uttama Chola reveals that the estabilishment and functions of trade associations called *Nagarattar* and *Managarattoma* at Kanchi.²⁰⁷ They were given liberty to monitor the affairs of temple, to

²⁰¹ R. Krishnamurthy, *op.cit.*, p.34.

²⁰² *III, Vol.XIII*, no.294.

²⁰³ R. Rajalakshmi, *Tamil Polity*, Madurai, 1983, p.44.

²⁰⁴ Chitra Madhavan, *op.cit.*, pp.16 – 17.

²⁰⁵ S. Krishnamuthy, *Tamil Nattu Seppetukal, Vol. I*, Chidambaram, 2002, pp.62 -63.

²⁰⁶ Moti Chandra, *op.cit.*, p.21.

²⁰⁷ *III, Vol.III, Part.III*, p.268.

appoint the watchman and clerks and to exempt these latter from the payment of certain taxes.²⁰⁸

VIJAYALAYA

Vijayalaya is considered as the founder of Imperial Cholas. C.R. Srinivasan is of opinion that his rule was existed at Kanchi.²⁰⁹ He quotes certain inscriptional evidences to prove that this statement to be correct. He had the title as Parakesari, which is known through the two inscriptions belongs to him found at Kailasanatha temple at Kanchi.²¹⁰ A Vijayalaya Chaturvedimangalm referred in the Thanjavur temple inscriptions and also a Vijayalaya Cholesvara temple at Narttamalai has revealed in the later Pandya inscription of that place.²¹¹ The four Ulas of Tamil literature on Chola monarchs are testified that Vijayalaya valour in the battle fields.²¹² The Madras Museum plates reveals that his 22nd year of rule, a record was made. According to the record the assemblies of Kuram and Ariyar Perumbakkam were obtained 250 *kalanju* of gold from the temple of Ulagalanda Perumal at Kanchi, and confessed to provide 500 *kadi* of paddy for every year.²¹³ It seems to denote the well existence of Vijayalaya rule at Kanchipuram.

ADITYA I (871 – 907 C.E)

Aditya I was strongly established his power and position in the entire Pallava territory. His inscriptions ranging from 14th regnal year to 27th regnal years found in and around Kanchi.²¹⁴ He has a title of *Tondainadu Paravina Cholan* denotes the conqueror of the Tondainadu. It seems to denote the completion of capturing the Tondaimandalam region during his reign. His rule extended as far as Nellore. It is considers that his life expired at Tondaimanarrur near Kalahasti. He is hailed as *Tondaimanarru Tunjinia* in the later inscriptions of his successors. His rule was existed in the region of Thanjavur, Trichy, South Arcot, North Arcot, Chingle put and Kanchipuram.

²⁰⁸ *Ibid.*

²⁰⁹ C.R.Srinivasan, *op.cit.*, p.94

²¹⁰ *SHI, Vol.III, Part.I*, intro. p.7.

²¹¹ *SITI, Vol.III, Part.I*, intro.pp.lxi – lxii.

²¹² *Ibid*, p.lx.

²¹³ *SHI, Vol.III, Part.III*, p.266.

²¹⁴ C.R. Srinivasan, *op.cit.*, p.95.

PARANTAKA I (907 – 955 C.E.)

Parantaka I, rule was well established with the support of four inscriptions found at Kanchi.²¹⁵ From his third regnal year, he bore the title as Madirai-konda Parakesarivarman which means that the conqueror of Madurai, for his victory over Rajasimha, a Pandya ruler. It is mentioned in an epigraph from Kanyakumari, which states that he put to death of a Pandya king and destroyed the city of Madurai and its wealth.²¹⁶ Parantaka I was glorified for the victory of Madurai and Ceylon has referred in the work of *Kalingattu Parani*²¹⁷ is as follows;

“*Ezha Muntamilk Kuda Lunjchithaithu*

Igalka tandhathor Isai Paranthatum”

In the same way, he begets the title as *Mathurantaka* and *Madiraiyum Ilamum Konda Parakesarivarman* also.²¹⁸ His war like qualities has been revealed through his inscriptional sources, which mentioned him as *Kunjaramallan* and *Velkulabhima*.²¹⁹ They also referred that some of his military troops as Virasola terinja Kaikkolar, Samara Kesari Terinja Kaikkolar, Vikramasinga Terinja Kaikkolar and Pandippadaiyar.²²⁰ Among the epithets Virasola, Samara Kesari, Pandita Vatsalan and Vikramasinga belongs to Parantaka I. His surname is known as Viranarayana has revealed in the inscriptions of Kanchi. An inscription dated 36th regnal year of Parantaka I, from Pudupakkam, which reveals that he was officiating his duties in settling a dispute between the temple authorities and the village assembly of Pudupakkam, while in residing at Kanchipuram.²²¹ His final years of reign, he lost his control in Kanchi city. It is stated that Krishna III, Rashtrakuta ruler made a successful effort in capturing the Kanchi region. In the Madras museum plates refers that a concession had granted for the exemption of paying the taxes to the residents of a quarter named *Solaniyamam* at Kanchi in

²¹⁵ *Ibid.*

²¹⁶ *SHI, Vol.III, Part.I*, intro. p.10.

²¹⁷ P.Palanivel Pillai (Ed), *Kalingattuparani*, Tinnevely, Rpt.1956, p.81.

²¹⁸ *SHI, Vol.III, Part.I*, intro. p.10.

²¹⁹ *SHI, Vol.XIII*, intro. p.iii.

²²⁰ *Ibid*, p.v.

²²¹ *SITI, Vol.III, Part.I*, intro. p.xli.

appreciation of their act of giving oil and rice to Ulagalanda perumal temple at Kanchipuram, at the times of Parantaka I.²²²

RASHTRAKUTA INTERREGNUM

The Rashtrakuta forces under Krishna III raided over the Pallava territory as far as Kanchipuram in 949 C.E.²²³ His inscriptions were found in the region of North Arcot, South Arcot, Chingleput and Kanchipuram district, which are ranging from his Sixteenth year to twenty eighth regnal years. He had the title as *Kachchiyum Thanjaiyum konda*, which means that he was the conqueror of Kanchipuram and Thanjavur.²²⁴ He has a title as *Kanchipuchankan*²²⁵ seems to denote his success over the Kanchipuram.

PARTHIVENDRAVARMAN (956 – 969 C.E.)

Parthivendravarman rule is known from the available three inscriptions belongs to him found at Kanchi. They registers that the gift of gold made by his queen Danmaponnar alias Trailokyamahadevi to Phanamanisvara temple at Kanchi.²²⁶ From these stone records, it is known that the villages of Tiraya mangalam, Pannaippuram, Pondur had assured to provide the needs of Paddy, ghee for the maintenance of worship, offerings and lamps. He had the title as Vira Pandyan Talaikonda, Ko – Viraja marayar and Parthivendra Adithapanmar. K.A.Nilakanta Sastri thinks of that he is identifiable with Aditya II Karikala.²²⁷

UTTAMACHOLA (970 – 985 C.E.)

His inscriptions are found in the temples of Ekambaranatha, Chokkisvara at Kanchi. He was successfully recaptured the lost territories of Chingleput, North Arcot, South Arcot region at the time of invasion made by Krishna III, the Rashtrakuta ruler.²²⁸ He had the title as *Parakesari* in his stone as well as copper plate records. The Pallikonda

²²² *SHI, Vol.III, Part.III*, p.266.

²²³ C.R.Srinivasan, *op.cit.*, p.95.

²²⁴ K.A. Nilakanta Sastri, *The Colas*, Madras, 1975, p.132.

²²⁵ S. Krishnamurthy, *Thozhiyal Nokkil Kanchipuram Mavattam* (Tamil), Chidambaram, 2010, p.111.

²²⁶ C.R.Srinivasan, *op.cit.*, p.95.

²²⁷ V.Balambal, “*Parthivendravarman*”, *Annals of Oriental Research*, Silver Jubilee volume, Madras, pp.597-598.

²²⁸ K.A. Nilakanta Sastri, *The Colas, op.cit.*, p.159.

inscription refers to an agreement during his 12th regnal year corresponds to 982 C.E. between the village assembly at Pallikonda and a native of *Iraiyanseri* in Kanchipuram for the cleaning of the silt from a local tank.²²⁹ It seems to denote the workmanship of Kanchi people and they were held in high esteem in the Chola country. His inscription found in the Ekambaranatha temple at Kanchi,²³⁰ dated in his 15th regnal year corresponding to 985 C.E mentions that the land grant for the regiment of Muttaval-Perrakaikkolar. The growth of weaving industry and the settlements of weavers and their role in temple administration has revealed through the Madras museum Copper plates. The residential area of weavers is known as *patigal*. The weavers were known as patta saliyans, who engaged in the work of weaving silk for the royal family.²³¹ In his final years of rule, he administered the entire Chola country from Kanchipuram. He brought all the offenders to Kanchi for the enquiry and resolved the issues related to the accounts of village assembly, temple affairs etc.²³²

RAJARAJA I (985 -1012 C.E.)

During the reign of Rajaraja I, the entire part of Tondaimandalam named as *Jayam Konda Chola Mandalam*, after one of his titles as *Jayamkonda Cholan*.²³³ He segregated the entire Chola Kingdom into many administrative provinces, they are known as *So Nadu – Chola Mandalam, Pandya Nadu – Rajaraja Pandi Mandalam, Chera Nadu – Malai Mandalam, Kongu Nadu – Adhiraja raja Mandalam, Tondai Nadu – Jeyam Konda Chola Mandalam, Gangam Padi – Mudi Konda Chola Mandalam, Nulamba Padi – Nigarili Chola Mandalam, Vengai Nadu – Vengai Mandalam, Singhala Nadu – Mummudi Chola Mandalam*.²³⁴ In 1001 C.E, the entire territories of Chola Kingdom was assessed by the Land revenue survey.²³⁵ In the year 1002 C.E., his army invaded into Ceylonese country and defeated the ceylonese ruler Mahinda V. In the Chinese sources, he is mentioned as *Lo-tsa-lo-tsa* (Rajaraja I).²³⁶ His inscriptions ranging from 6th regnal

²²⁹ C.R.Srinivasan, *op.cit.*, p.97.

²³⁰ *SHI*, Vol. XIX, no.365 and 377.

²³¹ *SHI*, Vol.III, Part.III, p.266.

²³² K.A. Nilakanta Sastri, *The Colas*, *op.cit.*, p.467.

²³³ K.V. Subrahmanya Aiyer, *Historical Sketches of Ancient Dekhan*, NewDelhi, Rpt.1980, p.5.

²³⁴ G. Devaneyan, *Palantamilaratchi* (Tamil), Tinnevely, Rpt.1961, p.13.

²³⁵ T.V. Sadasiva Pantarathar, *Pirkala Cholar Varalaru* (Tamil), Vol.III, Annamalai nagar, 1971, p.73.

²³⁶ K.A. Nilakanta Sastri, *Foreign Notices of South India*, *op.cit.*, p.25.

year to 17th regnal years are found at Kanchi. Many of the records were made for the endowment purpose alone. Among them, certain fragmentary pieces of stone inscriptions throw light on the conquest of Rajaraja I. C.R. Srinivasan is of opinion that Rajaraja I, has realized the importance of Kanchi in the north for his military campaigns in extending the territories. Later the successors of Rajaraja I continued the tradition of such a uniqueness to this town.²³⁷ Rajaraja I, had the merit of conducting a festival called *Sathaiya vizha* and capturing the territories of Udhaga Mandalam and seizing many elephants has referred in the work of *Kalingattuparani*.²³⁸ An inscription from Kanchipuram belong to him, records a gift of 24 sheeps for maintaining a lamp to the deity of Virasola Anukka Ganapati of Kachchipedu by Kurukadi Kilan in Thanjavurkurram.²³⁹ Numismatic evidences²⁴⁰ also prove the unique place of Kanchipuram during the reign of Rajaraja I. Streets also named as Rajaraja Perunteruvu,²⁴¹ Arunmolideva Perunteruvu,²⁴² Alagiya Chola Perunteru, Ravi kula Manicka Perunteru, Chola Kula Tilaka Perunteru, Chola Sulamani Perunteru, Nigarili Chola Perunteru, Rajasraya Perunteru, Kurai Vaniya Perunteru, Nayagathu Perunteru, Nitha vinoda Perunteru and Mummudi Chola Perunteru.²⁴³ It shows that his unique place in the development of Kanchipuram town. A Tamil literary work named Rajaraja Vijayam in praise of Rajaraja I composed by Narayana Bhattadityan. He was gifted with land grants for singing this poem in public places during the festive occasions.²⁴⁴ Rajaraja I successes in battlefields and capturing the assets of enemies include the cattle wealth of sheep, goat, cow and elephants mentioned in the literary works and epigraphical sources. In his reign, the big towns had their extended parts and the outer part of the town called purambadi. The distinguished wards within the town were named after the king, like the Arumolitteva Cheri and Rajaraja Cheri.²⁴⁵

²³⁷ C.R. Srinivasan, *op.cit.*, p.98.

²³⁸ P.Palanivel Pillai (Ed), *Kalingattuparani*, Tinnevely, Rpt.1956, p.81

²³⁹ *ARIE*, 1987-88, no.102.

²⁴⁰ *Indian Archaeology – A review 1962-63*, p.12.

²⁴¹ *ARIE*, 1921, no.40.

²⁴² *Ibid.*, no.5.

²⁴³ James Heitzman, *Urbanization and Political Economy In Eary South India; Kanchipuram during the Chola period*, NewDelhi, 1993, p.9.

²⁴⁴ Mayilai SeeniVenkataswamy, *Marainthu Pona Tamil Nuzhkal* (Tamil), *op.cit.*, pp.246 – 247.

²⁴⁵ R. Rajalakshmi, *op.cit.*, p.76.

.RAJENDRA I (1012 – 1044 C.E)

Rajendra I, rule is known from the available record of six inscriptions at Kanchi. They are ranging from 4th regnal year to 22nd regnal years. His rule witnessed the extensive conquests, efficient administration, growth of temple and its establishments. It is considered that the royal residence of Rajendra I was situated at Kanchi.²⁴⁶ He executed the royal orders to the governors and officers from the royal residence of Kanchi. He had the titles of Gangaikonda Chola, Mudikonda Chola, Madhurantaka, Nigarili Chola and Pandita Chola.²⁴⁷ In 1033C.E, there was an embassy sent by Rajendra I (*Shi-lo-lo-chayin-to-lo*) has referred in the Chinese annals.²⁴⁸ The Tiruvalangadu plates of Rajendra I, refers to the names of sculptors of Kanchipuram who belonged to the Hovya family were as Aravamurta, Ranga, Damodara and Purushottama. They indicate the flourishing of sculptural work at the times of Cholas in Kanchi.²⁴⁹ Inscriptional sources indicate the military activities of Rajendra I at Kanchi. His exploits of Gangetic region and South east countries of Indonesia have referred in the work of Kalingattupparani.²⁵⁰ It is presume that he brought a large number of Saiva ascetics from his returning of Gangetic expedition and settled them in Kanchipuram and other parts of Chola Kingdom.²⁵¹ C.R. Srinivasan is of opinion that through his activities, the strength of Saivites and their ideological tradition reached a step ahead. During his rule at Kanchi, he donated many gifts and land grants to Kailasanatha temple, especially, there was a college was functioned in the eastern side of this temple during this period.²⁵² Rajendra I extended his support towards the two prominent sects of Saivism and Vaishnavism, through land grants and other endowments. During the times of Rajendra Chola I, Kanchipuram town area was enlarged towards east and he strengthened the temple as a powerful institution. In the Esalam Copperplates of Rajendra Chola I, states that Kanchi as Sakalabhuvanitavibhusam, which means that the Ornament of the whole World.²⁵³

²⁴⁶ C.R. Srinivasan, *op.cit.*, p.99.

²⁴⁷ *SII, Vol.III, Part.I*, p.22.

²⁴⁸ K.A. Nilakanta Sastri, *Foreign Notices of South India, op.cit.*, p.25.

²⁴⁹ *SII, Vol.III, Part.III*, p.392

²⁵⁰ P.Palanivel Pillai (Ed), *Kalingattupparani*, Tinnevely, Rpt.1956, p.81.

²⁵¹ K.A. Nilakanta Sastri, *The Cholas, op.cit.*, p.210.

²⁵² *ARIE, 1930-31*, no.230.

²⁵³ Chitra Madhavan, *op.cit.*, p.16.

RAJADHIRAJA I (1018 – 1054 C.E.)

His inscriptions are found in the temples of Ekambareswarar, Varadaraja Perumal, Ulagalanda Perumal, Siddhiswarar, and Sarvatheerthesvarar at Kanchipuram. The earliest inscription of Rajahiraja I, dated in the year 1046 -47 C.E., found at Kanchi.²⁵⁴ During the rule of Rajahiraja I, the Chalukya invasion was incurred. During his rule at Kanchi, the Ekambaranatha temple was strengthened and beautified with flower garden and matha in this temple. An inscription belongs to him, dated in his 33rd regnal year, which corresponding to 1050 C.E., from Ekambaranatha temple, Kanchi. It records that the establishment of a new village and marked its boundaries and a flower garden (Nandavana) belongs to this temple.²⁵⁵ An inscription belongs to him from Sitesvara temple, Kanchipuram. It records that a gift of land in Kottur as a tax-free land to this temple by Rajadhiraja I.²⁵⁶ An inscription, dated in his 35th regnal year corresponds to 1052 C.E., from Kanchipuram, records a grant of a tax- free village named Sarvatirthanallur for the purpose of expenses made in the temple of Sarvatirth Udaiya Mahadeva at Kanchipuram in the occasion of worship and offerings of this temple.²⁵⁷ In 1052 C.E, Somesvara I, the Chalukya ruler defeated Rajadhiraja I in a battle at Kopam and his life expired at the battlefield.²⁵⁸

VIRA RAJENDRA I (1063 – 1069 C.E.)

During his rule, the western Chalukya ruler Vikramaditya and his brother Jayasimha prepared to invade into the Chola territory. But Jayakesi, the Kadamba made negotiations between the two monarchs at Kanchi²⁵⁹ and became the peaceful situation. His death led to the state of instability of polity and made confusion in the matter of succession to the Chola throne. An inscription belongs to him dated in his 4th regnal year corresponds to 1066 C.E., from Tiruverkadu. It records that he ordered his officers to examine the accounts of the temple of Mahadeva of Tiruverkadu from his camp in Gangaikonda Solan Mandapam situated at Tirumayanam Udaiyar temple

²⁵⁴ *ARIE*, 1925, no.420

²⁵⁵ *ARIE*, 1939-40, no,345.

²⁵⁶ *ARIE*, 1955-56, no.266.

²⁵⁷ *ARIE*, 1925, no.420

²⁵⁸ V.A. Smith, *The Early History of India*, NewDelhi, 1985, p.431.

²⁵⁹ K.A. Nilakanta Sastri, *The Colas*, *op.cit.*, p.273.

Kanchipuram.²⁶⁰ It shows that Kanchi was held an important place as a centre of military regiments and temples are served as a court of justice during his time.

ADHIRAJENDRA (1070 C.E.)

Adhirajendra ascended the throne in the state of political instability in the Chola kingdom. He was supported by Vikramaditya VI, the western Chalukya ruler against the protestors of his accession to the throne.²⁶¹ An inscription belongs to him, dated in his 3rd regnal year, from Tiruvallam in North Arcot district, which records that his officers were encamped at Kanchipuram to enquire and settling the accounts of Tiruvallam village.²⁶² It suggests that his administrative functionaries are centered on Kanchi town. It is said that Ramanuja, the Vaishnavite saint had impart his education at Kanchi during his rule.²⁶³

KULOTTUNGA I (1070 – 1120 C.E)

The title Kulottung means supreme among his family.²⁶⁴ Kulottunga I, reign at Kanchipuram is known from the available records of 23 inscriptions belongs to him. His inscriptions were found in the temples of Varadarajaswami temple, Pandava Perumal temple, Tiruvanekatankapadam and Ulagalanda Perumal temple. It is considered that his royal palace and coronation mandapam had been located at Kanchipuram.²⁶⁵ He was patronized the poet Jeyankondar in his durbar at Kanchi.²⁶⁶ Kulottunga Chola made many grant and endowments to the worship and offerings in the temples of Kanchipuram. During his rule, the city of Kanchipuram is referred as Nagaram. One of his inscriptions mentions that the flourishment of weavers at Kanchi city. It proves that the antiquity of silk weaving industry in this region is remarkable.²⁶⁷ Kulottunga I had the titles of Rajanarayana, CholaNarayana, Jayadhara, Valavatungan, Akalangan, Abhayan, Kuladipan and Tyaga Samudram, Virudarajabhayankara, Abhaya, Jayadhara and

²⁶⁰ *ARIE*, 1958-59, no.387.

²⁶¹ K.A. Nilakanta Sastri, *The Colas*, *op.cit.*, p.294.

²⁶² *SHI*, Vol.III, Part. I, no. 57.

²⁶³ V.A. Smith, *op.cit.*, p.468.

²⁶⁴ *Ibid*, p.468, fn.

²⁶⁵ K.A. Nilakanta Sastri, *The Colas*, *op.cit.*, p.294.

²⁶⁶ K.V. Raman, *Varadarajaswami temple Kanchi*, *op.cit.*, p.13.

²⁶⁷ M. Gopalakrishnan(Ed), *Vol.I*, *op.cit.*, p.107.

Sungndavirtta Chola.²⁶⁸ An inscription belongs to him datable to 1110 C.E from Kanchipuram. It refers that he was stayed in Pallikkattil of Rajadhirajan mandapa in Jeyankonda Cholan Thirumaligai in the palace of Kanchipuram.²⁶⁹ Kulottunga I, success over the Kalinga Kingdom and his endowments and donations in Kanchi city²⁷⁰ has referred in the work of Kalingattuparani. His association with Kanchi city and his philonthrophist nature has revealed in the same work verse; 314²⁷¹ as follows;

“*Pare lamudai yanapa yankodaip*

Panga yakkaram oppenap pandornal

Kare lamelunthu elarai naligaik

Kancha nampoli Kanchiya thankanae”

It is said that he defeated and put to flight the rulers of Vikramaditya VI, and Jayasimha IV of the Western Chalukya dynasty.²⁷² The records of Vikramaditya VI also claim to have captured the city of Kanchi²⁷³ during the final years of Kulottunga I rule at Kanchipuram.

VICKRAMA CHOLA (1118 – 1135 C.E.)

His inscriptions ranging from 5th regnal year to 17th regnal years found at Kanchi.²⁷⁴ He is mentioned as a ruler of Kanchipuram, Kaveripumpattinam, Karuvur, Madurai and Uraiyur in the work of *Vickrama Cholan Ula*.²⁷⁵ It is notable that his rule was witnessed a natural calamity in the form of floods, which was affected the region of North Arcot and South Arcot in his 6th regnal year.²⁷⁶ He was a staunch Saivite but he seems to be liberal in donating many gifts to Vishnu temples also. In Chidambaram

²⁶⁸ *SHI, Vol.III, Part.II*, pp.130-131.

²⁶⁹ *ARIE, 1921*, no.45.

²⁷⁰ P.Palanivel Pillai (Ed.), *Kalingattuparani*, Tinnevely, Rpt.1956, p.26.

²⁷¹ *Ibid*, p.127.

²⁷² *SHI, Vol.II, Part.III*, no.77.

²⁷³ V.A. Smith, *op.cit.*, p.432.

²⁷⁴ C.R. Srinivasan, *op.cit.*, p.105.

²⁷⁵ Sangu Pulavar (Ed.), *Vickrama Cholan Ula*, Tinnevely, Rpt.1971, p.50.

²⁷⁶ *Ibid*, p.7.

temple, the outer prakara is called as Vickrama Cholan Tirumaligai.²⁷⁷ There are two inscriptions mentions that the erection of a Vaishnava shrine of Vikramasola Vinnagar emperumal and installation of an image of Vikrama sola vinnagar Alvar for his own merit.²⁷⁸ An inscription in the Arulalaperumal temple at Kanchi dated in his 9th regnal year records the gift of 780 kalams of paddy, for the worship of Pudatt Alvar and Poygai Alvar during the festive occasion of thirteen days in every year.²⁷⁹

KULOTTUNGA II (1146 – 1163 C.E.)

Inscriptions numbered only three are available at Kanchi.²⁸⁰ Kulottunga II, reign had no political importance to be remarkable. Kanchi is neglected but Chidambaram city earned the fame and received the royal support in the expansion of its temple buildings also. He is ardent follower of Saivite faith. He has the title as *Tirunirru Cholan* found in his epigraph. Vaishnavite literary tradition says him as *Girimi Kanda Cholan*. The Saivite tradition says him as *Marai Kanda Cholan*. He donated gifts and endowments to Varadaraja Perumal temple and its matha.

RAJARAJA II (1146 – 1163 C.E)

His inscriptions ranging from 3rd regnal year to 15th regnal years were found at Kanchi.²⁸¹ Presently, there are three inscriptions belongs to him found at Kanchi. His rule seems to be no considerable event in regard of political important activities connected with Kanchipuram. The emergence of feudatories as distinctive power came to be existence in the reign of Rajaraja II. K.R. Srinivasan quotes an inscriptional reference of a chieftain having the title of Kanchipuraparamesvara mukkarasa Kaduvettiyan Rajendra sola Pallavar, Adittan who built a temple at Surur.²⁸²

RAJADHIARAJA II (1163 – 1178 C.E)

²⁷⁷ *Ibid.*

²⁷⁸ C.R. Srinivasan, *op.cit.*, p.105.

²⁷⁹ V. Rangacharya, *A Topographical list of the Inscriptions of the Madras Presidency, Vol.I*, NewDelhi, 1985, p.360.

²⁸⁰ C.R. Srinivasan, *op.cit.*, p.105.

²⁸¹ *Ibid*, p.106.

²⁸² *Ibid.*

There are more than fifteen inscriptions of Rajadhiraja II, found at Kanchi. His inscriptions ranging from 4th regnal year to 14th regnal years were found at

Kanchi.²⁸³ They throw light on the importance of his rule at Kanchi. An inscription dated in his eighth regnal year corresponds to 1170 C.E. clearly states that his over lordship against the Sambuvaraya rulers in the north. The emergence of Sambuvarayas was a remarkable event takes place during his reign at Kanchi. An inscription belongs to him from Tirukkachur. It refers to Kanchipuram as managaram or big city. In 1174 C.E., a guild of oil mongers belongs to Kanchipuram were decided that they were individually bestow the kadamai tax through paying one old kasu per annum for the maintenance of lamps and offerings of the temples adjacent to them.²⁸⁴ The Sambuvaraya, Kadavaraya, Maliyaman chieftains and the Telugu Chodas of Nellore were making wars and alliances among themselves in the northern part of Chola Kingdom without any reference to Rajadhiraja II.²⁸⁵

KULOTTUNGA III (1178 – 1218 C.E.)

His inscriptions ranging from 3rd to 37th regnal years were found at Kanchi.²⁸⁶ An inscription of the Telugu Choda chieftain Bhujabala Vira Malla Siddha dated in 1192 C.E., states that his overlordship over Kanchi. But his venture was short lived due to the successful recapture of Kulottunga III to this city in C.E.1196.²⁸⁷ An inscription from Ramagiri, dated in the 15th year of Kulottunga III, corresponds to C.E.1192-1193, having the titles of Vira rakshasa, and Vira Nulumba and Kanchi Parameswara after his victory against the Telugu Chodas.²⁸⁸ He was strengthened the temple of Ekambaranatha at Kanchi. An inscription belongs to him, dated in his 27th year from Ekambaranatha temple, Kanchi. It records that Siyagangan Amarabharanan alias Tiruvegambam udaiyan,

²⁸³ *Idem.*

²⁸⁴ K.A. Nilakanta Sastri, *The Colas*, *op.cit.*, p.526.

²⁸⁵ K.A. Nilakanta Sastri, *A History of South India*, *op.cit.*, p.177.

²⁸⁶ C.R. Srinivasan, *op.cit.*, p.106.

²⁸⁷ S.R. Balasubrahmanyam., *The Later Chola Temples*, Faridabad, 1979, p.146.

²⁸⁸ *EI*, Vol.XLI, 1975-76, p.90.

a vassal or chief of Kulottunga III, was the patron of a poet Bhavanandi, who composed a Tamil grammar work of Nannul.²⁸⁹

RAJARAJA III (1216 –1246 C.E.)

His inscriptions at Kanchi numbered more than sixty has been taken into account, they enumerate the fluctuating situations of political state of Kanchi during his reign. His inscriptions ranging from 2nd to 29th regnal years were found.²⁹⁰ There are many inscriptions of different rulers or chieftains claims that their supremacy over Kanchi region. Among them the Kadavarayas were remarkable one. The stationing of Hoysala forces between 1226 and 1240 C.E. but all the epigraphs the formal over lordship of Rajaraja III is mentioned.²⁹¹ In 1230 C.E., Vira Narasimha claims to have captured Kanchi.²⁹² He bore the titles of Kanchi-Kanchana- Kadava-Kulantaka.²⁹³ It is not to be decisive victory over Kanchi. Due to the inscriptions of Rajaraja III are found in the regions of Kanchipuram, Tanjore, Salem, and South Arcot.²⁹⁴ An inscription belongs to him, datable to 1241 C.E., from Kanchipuram. It records that the usage of Ganda gopala insignia, which was marked in the goods of mercantile nature at Kanchipuram and refers to Gandagopalan Perunteru.²⁹⁵ It is suggested that he is the local administrator of Kanchi city. In 1241 C.E., he granted the tax free lands to a Buddhist palli (monastery) were existed at Mummudi Chola Perunteru in Kanchipuram.²⁹⁶ During the times of Rajaraja III, a poet named Tiru Aali Parappinan Kuttan sung a sindhu prabandham and received a gift of Valluvappakkam village.²⁹⁷

RAJENDRA III (1246 – 1279 C.E.)

²⁸⁹ *SHI, Vol.III, Part. I*, p.122.

²⁹⁰ C.R. Srinivasan, *op.cit.*, p.107.

²⁹¹ K.V. Raman, *Varadarajaswami temple Kanchi, op.cit.*, p.18.

²⁹² *Ibid.*

²⁹³ C.R. Srinivasan, *op.cit.*, p.107.

²⁹⁴ Robert Sewell, *The Historical Inscriptions of Southern India*, NewDelhi, 1983, p.139.

²⁹⁵ T.S. Sridhar, *Kanchipuram Mavatta Kalvettugal, Vol.II*, no.117, pp.210 – 211.

²⁹⁶ *ARIE*, 1919, no.607.

²⁹⁷ M. Rajamanickanar, *Kalvettukalil Arasiyal, Samayam and Samudayam, op.cit.*, p.68.

Under his rule, Kanchi was administered by Tikka alias Ganda gopala. He subjugated the Sambuvarayas, Chedirayas and Kadavraya chieftains.²⁹⁸ In 1279 C.E., Rajendra III, and his ally of Ramanatha, the Hoysala ruler, was defeated by Maravarman Kulasekara I, the Pandya ruler.²⁹⁹ The Kanchi region was transferred to the hands of Pandyas. The forces of Hoysalas were left out of Kanchi city.

KAKATIYAS INTERFERENCE

Kakatiyas were important rising power during the time of Rajendra III, they were interfered in to the polics of troubled situation of the state. An inscription of Kakatiya king Ganapati, dated in 1249 C.E. has been found in Kanchipuram.³⁰⁰ It seems to be noting that Kakatiyas supremacy over the Kanchi region. Sundara Pandya I with the support of Kadava Kopperunjinga defeated Gandagopala, the Telugu Chola ruler. Afterwards the Telugu Cholas at Kanchi were changed their loyalty from the Kakatiyas to the Pandyas. An inscribed coin from Pandya country having the legend of Kachi Valangum Perumal and Su which is probably denotes to him. The literary meaning of the term is, who given back to Kanchipuram.³⁰¹ Manmasiddha II alias VijayaGanda gopala was the Telugu Choda ruler who ruled between the years 1250 and 1291 C.E.³⁰²

KADAVARAYAS

Kopperunjinga invaded the Kanchi region about 1253 C.E. His inscriptions are found at Kanchipuram. They are ranging from 1253 C.E. to 1262 C.E.³⁰³ The Attur inscription mentions him as Kanchipura Kantha.³⁰⁴ It seems to refer his rule at Kanchi. In the year 1264 C.E. he was defeated by Sundara Pandya I, the Pandya ruler. The Telugu Choda ruler Manmu Siddha III alias Vira Ganda gopala inscriptions found from the year

²⁹⁸ C.R. Srinivasan, *op.cit.*, p.112.

²⁹⁹ M. Gopalakrishnan (Ed), **Vol.I**, *op.cit.*, p. 110.

³⁰⁰ E. Hultzsch, “*Ekambaranatha Inscription of Ganapati*” **Journal of Indian Antiquary**, Vol.XXI, Delhi, 1985, p.197.

³⁰¹ T.M. Rengachariar &T. Desikachariar, “*Dravidian Coins*,” D. Savariroyan(Ed), *The TamilianAntiquary*, Vol.II, NewDelhi, 1986, p.47.

³⁰² K.V. Raman, *Varadarajaswami temple Kanchi*, *op.cit.*, p.20.

³⁰³ *Ibid.*, p.22.

³⁰⁴ V. Subrahmanian, “*Sithaintha Thalainagar – Senthamangalam*,” Natana Kasinathan &M. Chandramurthy(Ed), *Pandaiya Thataiyam*, Chennai, 2005, p.14.

1294 C.E. then, he lost his control over Kanchi city. But in the year 1297 C.E., he regained the lost powers in this region.³⁰⁵

EASTERN GANGA INTERLUDE AT KANCHI

There are two inscriptions mentions that Ananga Bhima III, the Ganga ruler and his queen Somala Devi grants to the Arulala Perumal temple at Kanchi.³⁰⁶ These two inscriptions dated 1230 C.E. and 1235 C.E. according to T.V.Mahalingam, the eastern Ganga army entered into Kanchi city and occupied it in 1230 C.E and he furtherly adds that eastern Ganga army sent to assist the Kadava chieftain and later changed their attitude to become a sovereign.³⁰⁷ But D.C. Sircar is of opine that Eastern Ganga army has not been penetrated as far as Kanchi.³⁰⁸ It is clearly indicates that Eastern Ganga should have been powerful over the Chola dynasty.³⁰⁹

THE CHERA RULE

Travancore ruler Ravivarman Kulasekara defeated the Pandya rulers Vira pandya and Sundara Pandya in C.E. 1313 – 1314³¹⁰ and celebrated his coronation ceremony on the banks of river Vegavathi³¹¹ he called himself as Vegavathinathan or lord of Vegavathi.³¹²

KAKATIYA PRATABA RUDRA AT KANCHI

Kakatiya Prataba Rudra proceeded into Kanchi under the command of Muppidi Nayaka and forced the Travancore ruler to get back to his own Kingdom. He appointed a Telugu governor named Manavira at Kanchipuram in 1316 C.E.³¹³ after that, Vira Pandya

³⁰⁵ K.V. Raman, *Varadarajaswami temple Kanchi, op.cit.*, p.23.

³⁰⁶ *EI*, Vol.XXX, no.444 and 445.

³⁰⁷ *Ibid*, p.95.

³⁰⁸ K.V. Raman, *Varadarajaswami temple Kanchi, op.cit.*, pp.22 – 23.

³⁰⁹ M. Gopalakrishnan(Ed), Vol.I, *op.cit*, p.115.

³¹⁰ N. Sethuraman, “*The Sambuvarayas of 14th Century*,” *Proceedings of Twelfth Annual Congress of the Epigraphical Society of India*, Jabalpur, 1986, p.3.

³¹¹ N. Venkata Ramanayya, *The Early Muslim Expansion in South India*, Madras, 1942, p.90.

³¹² K.V. Raman, *Varadarajaswami temple – Kanchi, op.cit.*, p.24.

³¹³ *Indian Archaeology- A Review*, 1954 – 55, p.30.

and Sundara Pandya were made grants to the offerings of a special service endowed with their surnames of Kaliyug raman sandhi and Kodanda raman sandhi in celebration of the Pandya against the Travacore ruler.³¹⁴

HOYSALA KING BALLALA III AND THE MUSLIM INVASION

In 1327 C.E, the forces of Muhammed Bin Tughlukh invaded up to Ramesvaram in the Tamil country. Hoysala Vira Ballala III had paid a short visit to Kanchipuram. It is attested by his inscription found at Kanchi dated in 1335 C.E.³¹⁵ His inscription found at Kamatchi Amman temple at Kanchi testifies that his relations with his contemporaty Southern powers.³¹⁶

SAMBUVARAYAS RULE

In the records of stone the Sambuvarayas kingdom is mentioned as Jeyankonda Tondai mandalattu Padai veetu maharajyam. Sambuvarayas were minor chieftains' incharge of North Arcot and Chengleput regions under the Cholas. Later they became independent after the downfall of their over lords. They were subordinate to the Pandyas, Hoysala and Telugu Chodas. Among the Sambuvarayas, two rulers called Venrumankonda Sambuvaraya (1331 – 1339C.E.), Raja Narayana Sambuvarayas (1339 - 1363C.E.)³¹⁷ were ruled in souverignty The latter records ranging from 1344 C.E to 1361C.E. exhibits his rule at Kanchi. Raja Narayana Sambuvaraya I was constructed the Tulabhara mandapa and donated a temple car to the Ekambareswara temple at Kanchi.³¹⁸ In all the epigraphs belongs to him mentioned as Sakalokachakravarti. It seems to be denoting his excellence in this region as well. He is the patron of twin poets who composed the work called as Kachchula.³¹⁹ An inscription of RajaNaryana Sambuvaraya

³¹⁴ N. Sethuraman, “*The Sambuvarayas of 14th Century*, *op.cit.*, p.5.

³¹⁵ N. Venkata Ramanayya, *op.cit*, p.192.

³¹⁶ *Indian Archaeology- A Review*, 1954 – 55, p.29.

³¹⁷ *ARSIE – 1939-40*, p.254.

³¹⁸ *EI*, Vol.XXVIII, p.170.

³¹⁹ Somasundara desikar, “*The Sambuvarayas of Kanci*” *Journl of Indian Historical Quarterly*, Vol.VI, Delhi, Rpt.1985, p.552.

I dated in his 20th year from Kamakshi Amman temple Kanchipuram. It records a gift of lands in Tirumangalam and Pichchapakkam by him for maintaining lamps in this temple.³²⁰ Venrumankonda Sambuvaraya might have been drive out the Mughal forces from his territories.³²¹ An undated inscription pertains to the Sambuvarayas from Kanchipuram. It records that a grant of permission to play street dramas at Kanchipuram and other parts of Tondaimandalam.³²²

VIJAYANAGARA RULE

KumaraKambana I, the prince of Vijayanagara ruler marched an expedition against the minor chieftains and Madurai sultanate rule in Tamilnadu. He defeated the Sambuvarayas in 1361 C.E. Later, he entered Kanchipuram and advanced further in the south of Madurai Sultanate rule. Kumara Kambanas inscription dated in the year 1364 C.E. found in the Kailasanatha temple at Kanchi.³²³ It records the reinstallation of worship which was left out even from the days of Kulottunga I. Other inscriptions of Kumarakambana I was found in the Ekambaranatha temple,³²⁴ and Yathothakari temple,³²⁵ Punya Kotisvara temple³²⁶ Jvaraharesvara temple³²⁷ they reveals that the religious fervent nature of Kumarakambana and revival of temple functionaries actively. An inscription belongs to his queen Iramayi –Avvaigal who granted the village of Enadipudur as Sarvamanya village to the many offerings and services held in the temples of Kanchipuram.³²⁸ Another inscription belongs to Kumarakampana from Kamatchiamman temple, which records the installation of a superintending office (Kankaniyatchi) to Alagiya Tiruchchirambalmudaiyan.³²⁹ Another inscription from the same temple mentions that conferment of Kavalkaniyatchi right in the temple to Mudaliar

³²⁰ *ARIE* 1954-55, no.311.

³²¹ Somasundara desikar, “*The Sambuvarayas of Kanci, op.cit.*”, p.552.

³²² *ARIE*, 1921, no.42.

³²³ *SII*, Vol.I, no.6.

³²⁴ *ARSIE*, 1956, no.276.

³²⁵ *ARIE*, 1921, no.27

³²⁶ *ARIE*, 1921, no.1.

³²⁷ *ARIE*, 1910, no.230.

³²⁸ *ARIE*, 1954-55, p.18.

³²⁹ *Ibid*, no.327.

Vijayingadevar, whose offices were formally accepted by tanattar of this temple.³³⁰ An inscription of him from the Punyakotisvara temple at Kanchi, which records that the appointment of Alagiyya Tiruchchirrambala udaiyar as the temple supervisor (Palamudalkankani) and gifted a house in appreciation of that office by the trustees of this temple.³³¹ An inscription belongs to him from Kanchipuram. It refers to the remission of taxes as madappura –Irayili. It seems to be denotes the privileges rendered to the Sankara Matha by him.³³²

HARIHARA II (1377 -1404 C.E.)

His inscriptions ranging from 1378 C.E. to 1402 C.E are found at Kanchi.³³³ They are religious in character. Most of them donatives in character include the copper covering in the vimana of Kamakshi temple at Kanchi.³³⁴

VIRUPAKSHA I

After the death of Harihara II in the year 1404 C.E, the Vijayanagar Empire met a series of trouble in regarding the matters of succession of the throne. Virupaksha I secured the throne in C.E. 1404-1405. He restrengthened the state of stability in the Tondaimandalam region.³³⁵

BUKKA II

His inscriptions are largely found in and around the Kanchipuram region. An inscription belongs to him, dated in the year 1406 C.E., from Ekambaranatha temple at Kanchipuram.³³⁶ It registers a sale of devadana land for 250Vasipada-virchampankulikai by auction to Jampaiya dannayaka, who served as pradhani under him. After his demise, Devaraya I and Vijayaraya I or Ramachandra raya were the rulers found in the inscriptions of Kanchi. During the times of Vijayaraya, the Chitramandapa and

³³⁰ *Ibid*, no.331.

³³¹ *ARIE*, 1921, no.1.

³³² *ARIE*, 1987-88, no.103.

³³³ C.R. Srinivasan, *op.cit.*, p.196.

³³⁴ *ARIE* 1954-55, no.316.

³³⁵ K.V. Raman, *Varadarajaswami temple – Kanchi*, *op.cit.*, p.26.

³³⁶ *ARIE*, 1955-56, no.280

Tryambakeswarar shrine in Ekambaranatha temple were built by his daughter Tryambakadevi.³³⁷

DEVARAYA II (1422 – 1446 C.E.)

His inscriptions ranging from 1427 to 1438 C.E. found in Kanchi.³³⁸ His constant watch of administration has revealed from a record³³⁹ which mentions the mishandling of the properties of many temples by the king officers and other local people and the king command to restrain them is remarkable. Another stone record from Kanchipuram belongs to him dated in the year 1429 C.E., which reveals that certain royal gift for various offerings in Kamakshi Amman temple.³⁴⁰

MALLIKARJUNA (1447 – 1465 C.E.)

Kanchi was faced the unexpected attack of Hamvira, the Gajapati king of Orissa in 1465 C.E.³⁴¹ Saluva Narasimha, the courageous military General of Mallikarjuna tackled the situation with defeating the enemies and secured the regime of vijayanagar empire. It is referred that Idangaivari³⁴² and Jati kanikkai,³⁴³ which denotes a local taxation on the certain group of peoples in his inscriptions found at Kanchi. An inscription belongs to him, from Kanchipuram which enumerates the remission of taxes on two villages for repairs to the temple of Ekambaranatha. It also records that a poet of Apparasa of Chandragiri.³⁴⁴ Another inscription from the same place which records that Pudupakkam and Veliyur were the two villages gifted to the temples of Tiruvekampam udaiya nayanar (Ekambaranatha) and Kamakshi Deviyar (Kamakshi amman) at Kanchipuram.³⁴⁵

³³⁷ *ARIE* 1939-40, no.348.

³³⁸ C.R. Srinivasan, *op.cit.*, p.198.

³³⁹ *ARIE*, 1954-55, no.313.

³⁴⁰ *Ibid*, no.332.

³⁴¹ C.R. Srinivasan., *op.cit.*, p.199.

³⁴² *ARIE*, 1906, no.4.

³⁴³ *ARIE*, 1954-55, no.315.

³⁴⁴ *ARIE*, 1923, no.102.

³⁴⁵ *ARIE*, 1939-40, no. 349.

VIRUPAKSHA II (1466 -1485 C.E.)

He ascended the throne in 1466 C.E as the successor of Vijayanagar rule.³⁴⁶ His inscriptions ranging from 1467 to 1471 C.E found at Kanchi.³⁴⁷ One of his inscriptions dated in 1467 C.E. reveals that pushing back the forces of Gajapatis of Orissa. During his rule at Kanchi, Bana king Bhuvanekavira Samarakolahala made an attack at Kanchi in 1469 C.E.³⁴⁸ another invasion occurred in the year 1481 C.E³⁴⁹ by Muhammed III (1463 – 1482 C.E.), the Bahmani sultan. It presumes that he entered the Kanchi city and looted its wealth. On the way to return his own kingdom, Iswara Nayaka, a military General of Vijayanagar attacked the Bahmani forces and getting back a considerable amount of wealth in successfully. At the times of Virupaksha II, the weavers of Kanchipuram and Vrinchipuram had the priority to suggest the bestowal of tandu and sangu to the weavers of Valudilampattu region.³⁵⁰ It denotes that the privilege enjoyed by the weavers of Kanchipuram in the society.

SALUVA NARASIMHA (1486 -1493 C.E.)

He kept in control in the entire parts of Tamil country. His inscriptions dated in 1487 C.E and 1493 C.E found at Kanchi.³⁵¹ They reveals that his patronage towards in the growth of Vaishnavism

VIRA NARASIMHA (1505-1509 C.E.)

He belongs to Tuluva order of line. His inscription dated in 1509 C.E is found at Varadarajaswami temple at Kanchi. It records that a grant of village named as Narsingarayapuram.³⁵²

KRISHNADEVARAYA (1505 -1529 C.E)

³⁴⁶ S.Krishnaswamy Aiyengar, “*Virupaksha II of Vijayanagar*, R.G. Bhandarkar Commemoration Volume, Delhi, Rpt.1976, p.255.

³⁴⁷ C.R. Srinivasan., *op.cit.*, p.199.

³⁴⁸ *Ibid.*

³⁴⁹ *Ibid.*

³⁵⁰ *ARSIE*, 1928 -29, no.291.

³⁵¹ C.R. Srinivasan, *op.cit.*, p.200.

³⁵² *ARSIE*, 1919, no. 601.

His inscriptions are numbered in twenty three. He offered many gifts and endowments for the efficient functionaries of the Hindu temples at Kanchi. They are recorded in his inscriptions in detailed manner. They comprises of granting the villages³⁵³ and donating gold and other objects to the temples at Kanchi. During his reign the temple services of poojas and festivals were conducted in delightful manner. It is considers that Chellappa, the governor of Southern provinces. Krishnadevaraya paid a royal pilgrimage to this ancient city of Kanchipuram and performed many sacrifices in the temples of Kanchipuram. Conjeevaram copper plates of him also attest his gifts to many sacred centres of Kanaka-sadras(Chidambaram), Virupaksha, Kalahasti, Venkatadri(Tirupati), Kanchipuram, Srisaila, Sonasaila(Arunagiri), Ahobala, Sangama, Srirangam, Kumbhakonam, Mahanandi tirtha, Nivritti, Gokarna, Rama Sethu(Dhanuskodi) and other holy places.³⁵⁴ An inscription belongs to him, dated in the year 1510 C.E. from Ekambaranatha temple at Kanchi. It records that a gift of a village to this temple for the purpose of offerings and worship at the time of festivals in his own merit.³⁵⁵ An inscription belongs to him found in Kamakshi Amman temple, Kanchipuram which records that a grant of eight villages to this temple for the purpose of food and other offerings by the king on the occasion of Tulabhara ceremony.³⁵⁶ During the times of him, a literary work named Manjarippa had composed in praise of him by Tattuva Prakasa Gnana Prakara, the head pontiff of Gnana prakasa mutt at Kanchipuram.³⁵⁷ Certain specimens of gold coins of Krishnadevaraya found at Kanchi. It seems to denote the economically wellness of this city during his times.³⁵⁸

ACHYUTARAYA (1529 -1542 C.E.)

His inscriptions ranging from 1530 C.E. to 1542 C.E found at Kanchi.³⁵⁹ He equally treated both Saivite and Vaishnavite temples at Kanchi. It is attested by his inscription reveals that his redistribution of villages in equally, to the temples of Ekambaranatha and Varadaraja which was earlier granted by his officer Saluva Nayaka

³⁵³ C.R. Srinivasan, *op.cit.*, p.201.

³⁵⁴ *EI*, Vol.XIII, p.132.

³⁵⁵ *ARSIE*, 1956, no. 275.

³⁵⁶ *ARIE*, 1954-55, no.303.

³⁵⁷ Mayilai SeeniVenkataswamy, *Marainthu Pona Tamil Nuzhkal* (Tamil), *op.cit.*, p.116.

³⁵⁸ *Indian Archaeology – A Review 1991-92*, p.128.

³⁵⁹ C.R. Srinivasan, *op.cit.*, p. 209.

against the order of the king.³⁶⁰ He also performed the Tulabhara ceremony in the temples of Kanchi with offering of gold and pearls. His inscriptions were reveals that certain officers name and services rendered to the temples of Kanchipuram among them Rayasam Ramachandra dikshitar who gifted village³⁶¹ and ornaments with precious stones³⁶² to Kamakshi Amman temple. An inscription belongs to him datable to 1532 C.E., from Ekambaranatha temple at Kanchipuram, It records that Salaka Tirumala, the commander in chief of Achyutaraya installed Bhogaraja as governor of Kanchi.³⁶³

SADASIVA (1542 – 1576 C.E.)

His earliest inscription found at Kanchi dated in the year 1543 C.E. Desousa, Portuguese governor planned to plundering the Kanchi temples.³⁶⁴ Ramaraja Chinna Timmyadeva was appointed as Mahamandaleswara or governor of the northern districts including the Kanchi region. It is attested through the inscriptions found in the years of 1544 -1551C.E.³⁶⁵ in these epigraphs, several officers name is mentioned who were engaged in the local administrative services. An inscription belongs to him dated in the year 1562 C.E., from Tirumetralli temple, Kanchipuram. It records that a tax of 5½ panam per loom was collected from the weavers of the street at Kanchipuram.³⁶⁶

VENKATAPATI I

Kumara Tatacharya of Ettur, the spiritual Guru of the Vijayanagar ruler Venkatapati I, who lived in kingly splendor at Kanchipuram and exteneded his fame as far as Tirumalirunjolai found in the epigraphas.³⁶⁷

SRIRANGA I (1572 -1585 C.E.)

³⁶⁰ *ARSIE*, 1919, no.544.

³⁶¹ *Ibid.*, no. 306.

³⁶² *Ibid.*, no. 307.

³⁶³ *EI*, Vol. XXXIII, part. V, no.39.

³⁶⁴ Whiteway, *The Rise of Portuguese Power in India*, NewDelhi, 1978, pp.280, 283.

³⁶⁵ *ARIE*, 1954-55, no. 319 and 322.

³⁶⁶ *ARIE*, 1921, no. 88.

³⁶⁷ V. Venkatasubba Aiyar, “Alagarkoyil and Its Inscriptions”,*The Quarterly Journal of Mythic Society*, Vol. XXVII, Bangalore, 1937, p.126.

The earliest inscriptions found at Kanchi dated in the year 1573 C.E. There was no significant event connected with Kanchi city occurred during his reign. His inscriptions mentions the gift made for the temple functions.³⁶⁸ An inscription belongs to him datable to 1584 C.E., from Kamakshi Amman temple, Kanchipuram, records that an exchange of lands granted earlier for the purpose of *Archanavritti* to Ulaganatha Pandaram and others by the *tanattar* of this temple.³⁶⁹ An inscription belongs to him datable to 1578 C.E., from Yathoktakarin temple, Kanchipuram. It records the gift to Ettur Tirumalai Kumaratatacharya, of the village of Puliyur for providing daily offerings and conducting worship and certain festivals of the god Sonnavannam Seyda Perumal temple at Kanchi.³⁷⁰

VENKATA II (1586 – 1614 C.E.)

There are 12 inscriptions belongs to him found at Kanchi. His earliest inscription at Kanchi dated in the year 1586 C.E, which records the gift of land to Yatotakari temple, his coronation, the rebellion of Nayak rulers³⁷¹ etc. fr. Coutinho's letters from the court of Venkata II says that he has a large army with generals in order to reconquer Kanchipuram alongwith all the country around, surrendered to Achyutappa nayaka for defaulting in pay the tribute. But the plan was dropped.³⁷² In 1599 C.E., Venkata II, issued the grants and consent to build the church, erect crosses and convert of peoples by Jesuit missionaries. During his rule in 1610 C.E., the Dutch obtained royal assent to carry out trade and built a fort at Pulicat.³⁷³

SRI RANGA III (1642 – 1672 C.E)

³⁶⁸ C.R. Srinivasan, *op.cit.*, p. 207.

³⁶⁹ *ARIE*, 1954 -55, no. 342.

³⁷⁰ *ARIE*, 1921, no. 30.

³⁷¹ C.R. Srinivasan, *op.cit.*, p.207.

³⁷² Henry Heras, *South India Under the Vijayanagara Empire*, Vol,II, NewDelhi, 1980, pp.398-99.

³⁷³ M. Gopalakrishnan(Ed), Vol.I, *op.cit.*, p.125.

His rule was witnessed the occupation of Golkonda forces at Kanchi on the course of their expedition against Sri Ranga III in the year 1648 C.E.³⁷⁴ Sri Ranga III, successfully retreated the Golkonda forces out of his kingdom.

KANCHI UNDER THE GOLKONDA RULE

In 1672 C.E, the Golkonda rule was prevalent in Tondimandalam region. But the region in and around Kanchipuram held in the province of Poonamallee under podelle Lingappa.³⁷⁵ In 1674 C.E, Abdul Hasan Kutub Shah, the last Golkonda ruler lost his control over the administration and led to free of the subordinate officers,. Lingappa used this privilege and led to fight with English at Madras.

MARATHA INCURSIONS AT KANCHI

In 1676 C.E, the Maratha ruler Sivaji invaded in to the southern territory. The Maratha forces get victory over the Gingee from the Bijapur sultan. Afterwards they reached at Kanchi,³⁷⁶ for further siege of Sadras, Pulicat and Madras. Later, Sivaji changed his attitude and proceed towards Mysore.³⁷⁷ In 1678 C.E., Shivaji's forces were at Kanchipuram on the way to siege Poonamalle, the headquarters of Lingappa.³⁷⁸

KANCHI UNDER MUGHAL GENERALS

In the year 1686 C.E and 1687 C.E, Aurengzeb, the Mughal ruler commanded the expedition of Bijapur and Golkonda and captured them. In 1687 C.E, the Mughal forces proceeded as far as Kanchipuram. They hoisted the Mughal flag on the fort of Poonamallee. During this time, Fath Khan was appointed Subedar of Kanchipuram³⁷⁹ with headquarters at Chingleput. In 1688 C.E, a conflict was occurred at Kanchipuram between the Mughal forces and Maratha forces. This battle deteriorated the state of Kanchi. In 1691-94 C.E., The Maratha chief Santhoji Koparte rule was existed at Kanchipuram.³⁸⁰ Zulfikar Khan was appointed as incharge after the fall of the Gingee. He

³⁷⁴ Further Sources of Vijayanagar Empire, Vol. I, *op.cit.*, p.36.

³⁷⁵ K.V. Raman, *Sri Varadarajaswami temple, Kanchi*, *op.cit.*, p.36

³⁷⁶ *Ibid.*

³⁷⁷ *Ibid.*

³⁷⁸ M. Gopalakrishnan(Ed), Vol.I, *op.cit.*, p.129.

³⁷⁹ H.D. Love, *Vestiges of Old Madras*, Vol.I, Madras, 1982, pp. 513-14.

³⁸⁰ Robert Sewell, *op.cit.*, p. 526.

left out to Delhi. Then, Daudkhan was appointed incharge of this region. During the years 1704 -1706 C.E, his administration at Kanchi attested by the inscriptions³⁸¹ found there. An inscription belongs to him found at Kanchi. It records that certain Shaikh Islam constructed an Idgah in the year 1704-1705 C.E, there was a market also founded by him. Accrue of income out of this market and merchandise activities had spent to the needy poor peoples of Kanchipuram.³⁸² Later Kanchi region was under the control of Nawab of Carnatic. In 1752 C.E, Robert Clive took it³⁸³ from them in the wars with the French. In 1757 C.E, the French attacked this city and set to fire in this town.³⁸⁴ Muhammed Ali, the Nawab of Carnatic granted the Chengleput district as jagir to the British. During the period of Mysore wars, Kanchi played a vital role for stationing the British troops at Kanchi.

CHAPTER – II

SAIVISM AND KANCHIPURAM

Saivism has prescribed that the *carya*, *kriya*, *yoga* exercises for obtaining the *jnana*(wisdom). The main objective of Saivite philosophy is getting the salvation. These are the basic principles and philosophy of Saivism.³⁸⁵ In the prehistoric-period, there are some references found about the Saivite tradition. Indus valley civilization had the worship of Siva in the form of bull and considers that Saivism was existed in the Chalcolithic period. In the neo- lithic settlements of South India has been represented of Lingams.³⁸⁶ Siva in Sanskrit means *Sisna –phallus*.³⁸⁷ In the Rigvedic period, the term

³⁸¹ *Indian Archaeology - A Review 1988 -89*, p.98.

³⁸² *Ibid.*

³⁸³ *Encyclopaedia Britanica*, Vol.13, Chicago, Rpt.1973, p.203.

³⁸⁴ W. Francis, *op.cit.*, p.545.

³⁸⁵ V.A. Devasenapathy, "Saiva Rituals and Philosophy" S.S. Janaki (Ed), *Saiva Rituals and Philosophy*, Chennai, 2001, p.17.

³⁸⁶ T.R. Sesha Iyengar, *Dravidian India*, New Delhi, 1988, p.100.

³⁸⁷ G.K. Chandorkar, "A Note on Siva and Phallic Worship", *Proceedings and Transactions of the first Oriental Conference*, Vol.I, Poona, 1920, p.lxxviii.

left out to Delhi. Then, Daudkhan was appointed incharge of this region. During the years 1704 -1706 C.E, his administration at Kanchi attested by the inscriptions³⁸¹ found there. An inscription belongs to him found at Kanchi. It records that certain Shaikh Islam constructed an Idgah in the year 1704-1705 C.E, there was a market also founded by him. Accrue of income out of this market and merchandise activities had spent to the needy poor peoples of Kanchipuram.³⁸² Later Kanchi region was under the control of Nawab of Carnatic. In 1752 C.E, Robert Clive took it³⁸³ from them in the wars with the French. In 1757 C.E, the French attacked this city and set to fire in this town.³⁸⁴ Muhammed Ali, the Nawab of Carnatic granted the Chengleput district as jagir to the British. During the period of Mysore wars, Kanchi played a vital role for stationing the British troops at Kanchi.

CHAPTER – II

SAIVISM AND KANCHIPURAM

Saivism has prescribed that the *carya*, *kriya*, *yoga* exercises for obtaining the *jnana*(wisdom). The main objective of Saivite philosophy is getting the salvation. These are the basic principles and philosophy of Saivism.³⁸⁵ In the prehistoric-period, there are some references found about the Saivite tradition. Indus valley civilization had the worship of Siva in the form of bull and considers that Saivism was existed in the Chalcolithic period. In the neo- lithic settlements of South India has been represented of Lingams.³⁸⁶ Siva in Sanskrit means *Sisna –phallus*.³⁸⁷ In the Rigvedic period, the term

³⁸¹ *Indian Archaeology - A Review 1988 -89*, p.98.

³⁸² *Ibid.*

³⁸³ *Encyclopaedia Britanica*, Vol.13, Chicago, Rpt.1973, p.203.

³⁸⁴ W. Francis, *op.cit.*, p.545.

³⁸⁵ V.A. Devasenapathy, "Saiva Rituals and Philosophy" S.S. Janaki (Ed), *Saiva Rituals and Philosophy*, Chennai, 2001, p.17.

³⁸⁶ T.R. Sesha Iyengar, *Dravidian India*, New Delhi, 1988, p.100.

³⁸⁷ G.K. Chandorkar, "A Note on Siva and Phallic Worship", *Proceedings and Transactions of the first Oriental Conference*, Vol.I, Poona, 1920, p.lxxviii.

Sisnadevah has been referred that a tribe, who worshipped the symbol of Phallus.³⁸⁸ They were probably adopted the cult of phallus with Rudra Siva form of worship. Rudra is a ferocious and benevolent aspect of Siva worshipped for the welfare of all living beings. The sacredness of Kanchi to Siva gleaned from the *Padma purana*.³⁸⁹ The *Brahmanda Purana* and *Vamana Purana* explains that Kanchipuram as a Saivite tirtha.

SIVA AS LINGAM AND ITS ORIGIN

The origin of linga worship could be traced from the prehistoric period. The term *Linga* in Sanskrit means that Male productive organ³⁹⁰ and symbolically pertaining to lord Siva. It may be derived from the Tamil word *Ilangu*, means “what shines”.³⁹¹ *Mahabharatha* says that Mahadeva(Siva) having the creative energy, which was worshipped by the divinities like Brahma, Vishnu and others. The *Ramayana* mentioned that Ravana practised to carry a Linga always with him. According to *Linga Purana*, the prominent Lingam is not having the Smell, Colour, Taste etc., in the sense of nature or *Prakrti*.³⁹² *Skanda Purana* mentions that sky to be its shaft and earth denotes its pedestal. So, all gods and other things have its origin and everything there.³⁹³ The work of *Prapancasaratantra*, *Pauskaragama*, *Tirumandiram* and *Ajitagama* are describing the various characteristics features and philosophy of Siva linga.³⁹⁴ The worship of Siva Lingam is the prominent one in the Siva temples of Kanchipuram even at present times.

³⁸⁸ J.N. Banerjea, “*The Phallic Emblem in Ancient and Medieval India*”, *Journal of Indian Society and Oriental Art*, Vol.III, no.1, Delhi, June 1935, p.36.

³⁸⁹ M.R. Singh, *Geographical Data in the Early Puranas – A Critical Study*, Calcutta, 1972, p.269.

³⁹⁰ C.V. Narayana Aiyar, *Origin and Early History of Saivism in South India*, Madras, 1936, p.55.

³⁹¹ S. Gnana prakasar, *Etymological and Comparative Lexicon of the Tamil Language*, O.M.L, Madras, 1975, p.12.

³⁹² C.V. Narayana Aiyar, *op.cit.*, p.53.

³⁹³ N. Murugesamudaliar, “*New light on the Lingka Cult,*” *Proceedings of the Second International Conference Seminar of Tamil Studies*, Vol.II, Madras, 1971, p.231.

³⁹⁴ K.A. Sabharatinam Sivacharya, “*Siva linga Tattuva Vimarsah*”, *Saiva Rituals and Philosophy*, Chennai, 2001, p.17.

There are different of views regarding the origin of Linga cult. It presumes that Hero stones or *Nadukal* has been worshipped as Linga. But this theory is not wholly accepted by the scholars. Maraimalai Adigal is of opinion that the worship of fire prevalent among the Tamil Society, which was later developed along with ceremonials caused by Aryans. He presumes that fire worship led to the origin of Linga worship. He suggests that the showing of fire rays at the end of the Siva- Linga worship in support of this view. There is another suggestion that Linga worship would be derived from the Tree- worship. This platform converted into altar and the trunk into Siva-Linga and presumes that Linga worship derived from the tree worship of ancient times. *Kantir Pavai* ascribes to the sculptured pillars was the subject to divine worship mentioned in the *Manimekalai*.³⁹⁵ In the early days of Tamil country, the Siva lingas worshipped under the tree. Later the advent of Aryans changed the pattern of worship with adding a *balipitha* and Nandi for their ritualistic practises.³⁹⁶ It is notable that some of the earliest temples now exist in Tamilnadu, have been associated with sacred tree of that place. Among them *Thillai* denotes the great Chidambaram temple, and *Ekambam* denotes the Ekambaresvara temple Kanchi are remarkable. These inferences state that sacred worship of Tree (*Sthala Vrksa*) existed in the earliest period, which associated with Linga worship.

LINGA WORSHIP IN ANCIENT PERIOD

At the time of Buddhas birth, his parents were taken him to a Siva temple, which had a Linga for the worship.³⁹⁷ During the period of Kushana Kadphises, the worship of Siva in the form of Linga was prevalent. The Gupta rulers were considered that the worshippers of *ekamukha linga* and *chaturmukha linga*. In Tamil speaking region, the Lingas were found in the central shrines for the first time during the period of Pallavas. At the times of Cholas, the magnificent Siva lingas installed in the central shrine of major

³⁹⁵ T.P. Meenakshi Sundaranar (Ed.), *Collected Lectures on Saiva Siddhantha* , Annamalai nagar, 1978, p.232.

³⁹⁶ Maraimalai Adigal, *Tamizhar Matham* (Tamil), Tinnevely, Rpt.1958, p.

³⁹⁷ *EI*, Vol.V, p.3.

temples built by them. At the times of Pandyas, many Siva lingas were set up in and around the *prakaras* of the temples built by them. lingas were classified into two classes. They are *Chala- lingas* and *Achala-lingas*, which denotes that the moveable and immoveable lingas. The Gudimallam *mukha linga* datable to Second century B.C.E,³⁹⁸ is the earliest Siva linga among the available specimens of India. Presently, it is estimated that the existence of Lingas in india is about thirty millions.³⁹⁹

SAIVA MARKS AS SYMBOL OF SIVA

The besmearing of sacred ashes and the wearing of *Rudraksha* beads are the characteristic marks of a Saivite. The Saivites mostly wears three horizontal lines of ashes drawn across the forehead. This practise was familiar among the Kapalikas and spread to all other sects of Saivism.⁴⁰⁰ *Vama Purana* is praised the practice of smearing the ashes.⁴⁰¹ *Rudraksha* means the eye of Siva, Rudra denotes to Siva and Aksha to eye.⁴⁰² Among the floral varieties, the banya, the Konrai (Indian Laburnam) and Bilva (Aegle Marmelos) are sacred to Siva.⁴⁰³ The Bilva leaf is used for the worship of Siva in the Siva temples of Kanchipuam, which is of three leaflets symbolizes the three characteristics of Siva.⁴⁰⁴ Sengalunir, a favourite flower of Siva, was largely produced for the purpose of worship during the times of later Pallavas.⁴⁰⁵ It is notable that Sengalunir odai is a part of the Kanchipuram town in association with the Saivite tradition of Kanchipuram. In the

³⁹⁸ T.A. Gopinatha Rao., *Elements of Hindu Iconography*, Vol.II, Varanasi, 1978, p.118.

³⁹⁹ SubodhKapoor, *A Short Introduction to Saivism*, NewDelhi, 2002, p.19 fn.

⁴⁰⁰ K.Nambi Arooran., *Glimpses of Tamil Culture*, Madurai, 1977, p.128.

⁴⁰¹ Vasudeva S. Agarwala, *Siva Mahadeva*, Varanasi, 1966, p.38.

⁴⁰² K.Nambi Arooran, *Glimpses of Tamil Culture*, op.cit., p.128.

⁴⁰³ K.K. Pillay, *A Social History of the Tamils*, part.I, Madras, 1969, p.492.

⁴⁰⁴ Monier Williams, *Brahmanism and Hinduism (Religious thought and life in India)*, NewDelhi, 2004, p.336.

⁴⁰⁵ C. Minakshi., *Administration and Social life under the Pallavas*, Madras, Revised Edition, 1977, p.174.

hymns of Tirunavukkarasar on *Tirukkachchi ekambam*, the lord Siva is described as possessor of Agni and a musical instrument called Damaru.⁴⁰⁶ The Puranas referred that Gana's are innumerable form of Siva and created at the time of disturbing the sacrifice of Daksha.⁴⁰⁷ The Mayamata refers to the eight holdings of Siva ; Kapala, Sula, Khatvanga, Parasu, Vrishaba, Naga, Deer and Pasa as his signs.⁴⁰⁸

SIVA AND HIS MANY FORMS

Siva is represented of therimorphic and anthropomorphic form on the coins issued by the early rulers of India.⁴⁰⁹ Siva has taken in the form of three, *Rupa* (form), *Arupa* (formless) and *Rupa Arupa* (form cum formlessness). Siva is the god of nature and birthless and deathless character.⁴¹⁰ Siva is known as *Visvesvara* means the lord of the universe. He is remembered as *Ashtamurti*. It means that he personifies in eight forms. They are earth, water, fire, air, sky, and the sun, the moon and soul or *Pasu*.⁴¹¹ These eight things symbolise the entire universe, the concept of *Atta Murtham* has referred in the work of Tiruvacakam. Siva is associated with Vegetation world, which he personifies as *Vrkshapathi*, *Vanapatinampati* and *Padapesvara*. The early Indian coins having the symbols of trident, lingam and the tree (*Sthala Vrksha*) are associated with cult symbols of Saivism⁴¹² It seems to be consider that probably denote the cult of Siva as *Vrkshapathi*(Lord of Vegetation World). Siva is symbolized that the god of destruction

⁴⁰⁶ *Tirunavukkarasar's Devaram*, VI;642;2; lines.1-2.

⁴⁰⁷ Vasudeva S. Agarwala, *op.cit.*, p.52.

⁴⁰⁸ K.S. Subrahmanya Sastri (Ed), *Mayamatham* (Translation in Tamil), part.I, Thanjavur, 1966, p.105.

⁴⁰⁹ J.N. Banerjea, "*The Phallic Emblem in Ancient and Medieval India*," *op.cit.*, p.37.

⁴¹⁰ *The Imperial Gazetteer of India, The Indian Empire*, Vol.I, Oxford, 1909, p.420.

⁴¹¹ C.N. Singara velu, "*The forms which lord Siva takes*," *Saiva Siddhantha*(Journal), Vol.VI, no.3, Madras, 1971, p.130.

⁴¹² Swati Chakrabarty, *Socio – Religious and Cultural Study of Ancient Indian Coins*, Delhi, 1986, pp.44-45.

and the recreation of the mundane world by besmearing the sacred ashes on his body.⁴¹³ He is known as *Smasana deva* and *Smasana vasin*. They are referring to his association with burial grounds. The theriomorphic representation of Siva is mostly represented as the bull. Siva mounted on the bull as his vehicle which has been referred in the Vishnudharmottara purana. Most of the Saivite temple in India has possessed the images of bull within the premises of temple complex. The concept of curving the images of bull was originally derived from the art of Mesopotamia and represents the character and energy of the god.⁴¹⁴ Siva has been known as *Vrishabavahana devar* for this aspect. Siva has 1008 names,⁴¹⁵ without the dialectic epithet mentioned. Siva has personified as *Trinetra* form which attributes his third eye on his forehead. It indicates that the destructive character of Siva against the evil things. In north Indian context, Siva has been known as *Tryambaka* deva for triple nature. He personifies Agni, derived from the Tamil word of *Siva* means red colour.⁴¹⁶ The Dravidian term of Siva is probably was an outcome of Vedic Rudra.⁴¹⁷

RUDRA SIVA

In the Early Vedic period, Rudra presumed as the god of brilliant, productive, destructive, healing and powerful divinity. His characteristic features includes that the protector of cattle called as *Pasunampatih*, the wearer of matted hair known as *Kapardin*, the arrow wielder as referred as *Sarva*. Rudra, assigned to the lunar group may be a non-aryan god. Dionysis, the Greek god of healing compared with him for the similarities in association with vegetation, snake and phallic emblem attributed to the deity. He is known as Vrsabha, Isana, Yuvan, Ugra and so on in the Rigveda. In the Yajur veda

⁴¹³ B.C. Sinha, *Hinduism and Symbol of worship*, Delhi, 1983, p.96.

⁴¹⁴ Henrich Zimmer, *Myths and Symbols in Indian Art and Civilization*, Delhi, 1990, p.70.

⁴¹⁵ Monier Williams, *op.cit.*, p.78.

⁴¹⁶ T.B. Siddhalingam, *Saiva Samaya Thottramum Valarchiyum* (Tamil), Madras, 1979, p.16.

⁴¹⁷ T.R. Sesha Iyengar, *op.cit.*, p.97.

mentions made about Rudra's exploits of killing the asuras and destroying the Tripura (three cities) etc.⁴¹⁸ it is noteworthy that a sculptural panel found in the Kailasanatha temple seems to be a representation of eleven Rudras.

SIVA AS MAHADEVA

The epithet Mahadeva denotes the supremacy of Siva amongst the Hindu deities conceived by the Saivites. There are many references found in the literatures, inscriptions and numismatic sources, which are having the references about the prevalence of this cult. In Yajurveda, Siva assumed the concept of great god called as Mahadeva.⁴¹⁹ Silparatna refers to that Mahadeva form of Siva worshipped in the painted images found on the walls.⁴²⁰ The word Mahadeva used in the legends inscribed on the Audumbara coins.⁴²¹ It seems to denote the cult of Mahadeva aspect of Siva worship was familiar from the ancient times. The existence of Mahadeva temple during the time of Ravivarman, a Kadamba ruler of fifth century C.E, is known through the inscriptional evidence.⁴²² It seems that Mahadeva form of Siva enshrined in the temples built in the fifth century C.E. The cult of Maha deva was popular among the mountain tribes and the ideologies of Saivism were existed even before the arrival of Aryans in South India.⁴²³ It is said that Agastya was a prominent Saiva ascetic who excelled in the knowledge of Saiva thought and literature. He has represented in the sculptural icons found in the Siva temples of Kanchipuram.

⁴¹⁸ K.A. Nilakanta Sastri, "*An Historical Sketch of Saivism*", Haridas Bhattacharya (Ed), *Cultural Heritage of India*, Vol.IV, Calcutta, 1956, p.64.

⁴¹⁹ S.J. Gunasegarm, "*Early Tamil Cultural Influences in South East Asia*," *Journal of Tamil Culture*, Vol.VI, no.4, Madurai, October, 1957, p.320.

⁴²⁰ T.P. Meenakshi Sundaranar (Ed.), *op.cit.*, p.232.

⁴²¹ Swati Chakrabarty, *op.cit.*, p.51.

⁴²² P.R.Srinivasn, "*Inscriptional Evidences on Early Hindu Temples (A.D.300-600)*," *The Adyar Library Bulletin*, Vol.XXVI, Part.1-2, Madras, 1962, p.16.

⁴²³ T.R. Sesha Iyengar, *op.cit.*, p.97.

SAIVISM AND ITS SECTS

Siva is associated with Ardra Nakshatra perhaps to be Orlon.⁴²⁴ Yoga or meditation is the unique component of Saivism. Siva is in the posture of meditation found in his earlier representations known as Dakshinamurti. In the passage of time, several factions arose within Saivism. These could not be called schism as it is held in the faith of Christianity and Islam and needs of several rituals observation were differentiated them. The various aspects of Siva revealed from Sangam literature which proved that Saivism predominates in ancient times. In the work of Mahabhasya has the reference about a Saiva sect known as Siva Bhagavatas.⁴²⁵ They were carried a trisula in their hand, the emblem of Siva for the purpose of worship. Mahabharatha states that the existence of five schools of Philosophy, they are *Sankhya*, *Yoga*, *Pancaratra*, *Veda* and *Pasupata*.⁴²⁶ In second century C.E, the existence of Kapalikas and Mahavratins has revealed from Manimekalai.⁴²⁷ Ramanuja states that the prevalence of Saivite sects likes Saivas, Pasupatas, Karunika Siddhantins and Kapalikas.⁴²⁸ Vacaspati Misra and Bhaskara acharya were classified that Saivas, Pasupatas, Kapalikas and Karunika – Siddhantins.⁴²⁹ According to Ajita agama, there are six categories of Saiva sects; they are Saiva, Pasupata, Vama, Bhairava, Mahavrata and Kalamukha.⁴³⁰ In Tirunavukkarasar hymns on *Tirukkachchi ekambam* contain the lines as “*Samaymavai yarinukkum thalaivan*” it means that Siva as the lord of six kind of religious faith.⁴³¹ In Tamilnadu, the Saiva sects

⁴²⁴ T.P. Meenakshi Sundaranar (Ed.), *op.cit.*, p.237.

⁴²⁵ R.G. Bhandarkar, *Vaishnavism, Saivism and Minor religious systems*, NewDelhi, 1995, p.210.

⁴²⁶ T.P. Meenakshi Sundaranar (Ed.), *op.cit.*, p.210.

⁴²⁷ M.Rajamanickanarm, *Tamil Moli Ilakkiya Varakaru – Sanga Kalam* (Tamil), Madras, 1971, p.302.

⁴²⁸ P.Thiru Gnana Sambandhan, “*Contribution of Tamilnadu to Saivism*,” *Proceedings of the First International Sanskrit Conference*, Vol.I, part.I NewDelhi, 1975, p.428.

⁴²⁹ N.Lorenzen David, *The Kapalikas and Kalamukhas*, Delhi, 1991, p.1.

⁴³⁰ P.Thiru Gnana Sambandhan , *Contribution of Tamilnadu to Saivism*, *op.cit.*, p.427.

⁴³¹ *Tirunavukkarasar’s Devaram*, VI; 656;7; line.5.

of Kalamukha, Soma Siddhantins and other Saiva sects' existence have been mentioned in the inscriptions of Muvarkoil of Kodumabalur.⁴³²

PASUPATAS

Srikantha was probably the founder of Pasupata sect.⁴³³ He served as an acharya and discussed the primary cause of Sakti and Sattiman. R.G. Bhandarkar is of view that Srikantha was a preceptor of this school and later he was accepted as an incarnation of Siva.⁴³⁴ Pasupata School was patronized by the rulers of ancient times. Especially, in the coins of Gondopharnes having the portrayal of Pasupati Siva presenting the skin garment slung over his arm. It seems to be denoting that Gondopharnes should be a devotee of Pasupati Siva and gave respect to this sect in the first century C.E.⁴³⁵ R.G.Bhandarkar is of opinion that Pasupata School was popular even in the Second Century B.C.E. Varahamihira testifies the fact that Pasupatas had the practise of besmearing their body with ashes thrice a day and sleeping on ashes.⁴³⁶ Hiuen tsang alludes that Pasupatas were ash besmearing tirthikas. He states that the existence of Pasupata sect in the places of Jalandhara, Ngo-hicitalo (Ahichchattr), Malakuta (Tamil country), Malwa, Mahesvara pura, Long-kielo, Bannu and Khotan.⁴³⁷ In Tamilnadu, the Pasupata centres were identified with Kanchipuram, Tiruvorriyur, Mayilappur, Kodumbalur and Tiruvanaikka.⁴³⁸ The teaching of the Pasupata system insisted for the annihilation of all

⁴³² R. Nagaswamy, "*Contribution of Tamilnadu to Sanskrit in Pallava and Chola period*," *Proceedings of the First International Sanskrit Conference*, Vol.I, NewDelhi, 1975, p.424.

⁴³³ T.P. Meenakshi Sundaranar (Ed.), *op.cit.*, p.210.

⁴³⁴ R.G. Bhandarkar, *op.cit.*, p.116.

⁴³⁵ Swati Chakraborty, *op.cit.*, p.64.

⁴³⁶ Ajaymitra Shastri, *India as seen in the Brhatsamhita of Varahamihira*, NewDelhi, 1969, p.138.

⁴³⁷ *Ibid.*

⁴³⁸ T.V. Mahalingam, "*The Pasupatas in South India*", *Journal of Indian History*, Vol.XXII, Trivandrum, 1949, pp.44-46.

kinds of sorrow and this teaching is confined to the ardent disciples.⁴³⁹ The ashes which besmear the body are indicators of the person being a Pasupata ascetic. The ashes are therefore called linga, or a sign of a pasupata ascetic. The Pasupata ascetic should employ himself in muttering, laughing, singing, dancing and making different sounds through his mouth. *Pasupata vrata* denotes to cut off all desires of worldly things including honours, fame etc. Kaundinya states that the insistence of this school are called Pancartha, viz., karya “effect,” karana “cause,” yoga “union,” observance and dukhanta “end of sorrow.” The Pasupatas were first assumed the concept of Siva as supreme deity compared with other gods. The nomenclatures of Piravathesvara and Iravathesvara to the Pallava temples of Kanchipuram are indicating the impact of Pasupatism⁴⁴⁰ at Kanchipuram. Among these, the piravathesvarar denotes the birthless and Iravathanesvara denotes the deathless deity to attribute the greatness of Siva worshipped at Kanchipuram. The local tradition (sthalapurana) of Kanchipuram also testified the impact of Pasupatism,

LAKULISA PASUPATA

Lakulisa is the founder of a branch of Pasupata School. He was born at Kayavarohana in Baroda about first century C.E.⁴⁴¹ Lakulisa images were found in Gujarat, Maharashtra and Karnataka region respectively.⁴⁴² There are many temples in the name of Kayavarohanam found in the Tamil country. They have been located in Nagapattinam, Kumbakonam, Kanchipuram are noteworthy. These places must be the centres of Lakulisa Pasupata School.

KAPALIKAS

⁴³⁹ Subodh Kapoor, *op.cit.*, p.66.

⁴⁴⁰ S.Krishnamurthy, **Thozhiyal Nokkil Kanchipuram Mavattam** (Tamil), Chidambaram, 2010, p.60.

⁴⁴¹ T.P. Meenakshi Sundaranar (Ed.), *op.cit.*, p.211.

⁴⁴² M.C. Choubey, *Lakulisa in Indian Art and Culture*, Delhi, 1997, p.76.

The philosophy may be derived from its root word Kapala “skull.” The followers of this sect hold a skull in their one hand. Hiuen Tsang mentions the Kapalikas lived in the holes and crevices of the rocks.⁴⁴³ The doctrine of Kapalika was known as Paramesvara Siddhantha. The followers of Kapalika School worshipped to the ferocious aspect of Bhairava Siva. The Kapalikas were known as Maha bhairavas. Scholars have different of opinions in regard of Mahavratins were the Kapalikas or Kalamukhas. The Kapalikhas have obtained six marks as their significance; they are a neckalace, an ornament, an ear – ornament, a crest jewel, ashes, and the sacred thread.⁴⁴⁴ The term *Kapalin* has been found at first time in the work of Yajnavalkya smriti in the sense of bearing a skull. The earliest reference about the existence of Kapalikas was found in the work of Gathasapta Sati.⁴⁴⁵ Varahamihira refers that Kapalikas were carried human skull as begging bowl of food and wore an ornament of skulls⁴⁴⁶ In the Tamil epic of Manimekalai has been mentioned the ascetics of Kapalika sect as Sudalai Nonbigal. It means that observer of meditation on the burial ground. Jagaddhara, the commentator on Malati madhava describes the *Kapalika vrata* by *Mahavrata*. The Kapalika penance observed for twelve years for removing the sin of Brahmahatti. In the works of Apastamba sutra and Varaha purana refers to the Kapalika penance.⁴⁴⁷ Bhavabhuti in his Malati Madhava enumerates SriSaila as the principal centre of the Kapalikas.⁴⁴⁸ Yamunacharya (C. 1050 C.E.), defines that Kapalikas must be possessed the knowledge of premier *mudras* (in signia) and the skull (*Kapala*) and the club (*Khatvanga*).⁴⁴⁹ The term *Kundala* is used for the ear rings of the Kapalikas. The temples for Kapalesvara were

⁴⁴³ C.Minakshi, *Administration and Social life under the Pallavas*, *op.cit.*, p.216.

⁴⁴⁴ R.G. Bhandarkar, *op.cit.*,p.127

⁴⁴⁵ N.Lorenzen David, *op.cit.*, p.13.

⁴⁴⁶ Ajaymitra Shastri, *op.cit.*, p.139.

⁴⁴⁷ T.P. Meenakshi Sundaranar (Ed.), *op.cit.*, p.243.

⁴⁴⁸ R.G. Bhandarkar, *op.cit.*,p.128.

⁴⁴⁹ N.Lorenzen David, *op.cit.*, p.2.

existed in the region of Nasik in Uttarpradesh, Mysore in Karnataka and Mylapore in Tamilnadu. It seems the above said places were the centres of Kapalikas on those days. In the story of Siruttondar, one of the Saiva saints of Tamil country has the episode of Bhairava ascetic have eaten the human flesh offered by him. It seems to be denoting the fearsome practice of eating human flesh amongst the Kapalikas was familiar even in prior to tenth century C.E. Nagavardhana, a nepehew of Pulikesin II, made a grant for worshipping the god Kapalesvara. Kapalika sect seems to have been existed in the region of Punjab and North -western India during the Seventh century C.E.⁴⁵⁰ Kalhanas work of Rajatarangini (1150C.E), have been referred the Kapalikas for their association with Sripurvata.⁴⁵¹ In many Saiva literary works, the philosophy of the Kapalikas called Soma Siddhantha and also known as Kapalika darsanasastra. Kapalikas were performing the human sacrifices for making offerings with human flesh and performing *pujas* with dead bodies. Siva Prakasam of Umapati belongs to fourteenth century C.E., refers to the Kapalikas⁴⁵² Literally, *Khatvanga* means limb of a bed stead for its shape. Vijnanesvaras Mitaksara on Yajnavalkya smriti describes Khatvanga as a banner made a skull mounted on a stick (*danda*). David N. Lorenzen is of think that the priest of Tiruvorriyur matha was the Mahavratins alias Kapalikas.⁴⁵³ Kapalikas wore a variety of cloth called Kanjuham and bangles made of bones, carried a trident and beat a dimunitive drum.⁴⁵⁴ The Muktesvara temple is associated with the dancing habits of Kapalikas and Kalamukhas.⁴⁵⁵ The five sculptures represented in Thanthonrisvarar temple seem to explain the act of Kapalika which was described in the work of Mattavilasa prahasna of Mahendravarman I. Another specimens of sculptures numbered into eight also seems to

⁴⁵⁰ Ajaymitra Shastri, *op.cit.*, p.139.

⁴⁵¹ N.Lorenzen David, *op.cit.*, p.66.

⁴⁵² *Ibid.*, p.68.

⁴⁵³ *Ibid.*

⁴⁵⁴ N. Subrahmanian, *Tamil Social History*, Chennai, 2000, p.264.

⁴⁵⁵ D. Dayalan, *Early Temples of Tamilnadu – Their role in Socio- Economic Life(C.A.D.550- 925)*, NewDelhi, 1992, p.176.

the act of Kapalikas are found in front of Pancha Sakthi Vinayaka temple at Kanchipuram. They were known as the observers of Pancakarmas, such as Mamsa (meat eating), matsya (fish eating), madhu (drinking wine), mudra (insignia) and maithuna (sexual intercourse). Their cruel practices led to decay their strength in getting support from the monarch as well as people.

KALAMUKHAS

Kala means “black” and mukha “face” this may be due to the fact that members of the order had their face hued black. The Kalamukhas prescribed that the following are the means for the attainment of their desires concerning this world and next, leads to salvation. They are eating food in a skull, besmearing the body with ashes, eating the ashes, holding a club, keeping a pot of wine and worshipping the god as seated there in.⁴⁵⁶ Kalamukhas having the practices of marking their heads with a black streak.⁴⁵⁷ In Tamilnadu, the places of Kodumbalur, Jambai are the earliest centres known for their inhabitations. Inscriptional sources reveal that Kalamukhas had a large number of mathas and priests attached to a temple. In Tamilnadu, many Kalamukha acharyas along with their followers were existed in the places of Ramanathapuram, Madurai and Pudukkottai region.⁴⁵⁸ David N. Lorenzen is of opinion that the similarities between the Kalamukhas and Virasaivas for their common practises of upholding a large number of mathas and unique place to Linga worship.⁴⁵⁹

SAIVA SIDDHANTHA

⁴⁵⁶ R.G. Bhandarkar, *op.cit.*, p.127.

⁴⁵⁷ David N.Lorenzen, *op.cit.*, p.97.

⁴⁵⁸ N. Subrahmanian, *op.cit.*, p.265.

⁴⁵⁹ David N.Lorenzen, *op.cit.*, p.171.

The doctrine of Saiva Siddhantha was the contribution of lord Siva as Guhavasi in the epigraphs.⁴⁶⁰ The basic principles of this school are *Pati* (the lord), *Pasu* (the individual), *Pasa* (fettters). The major concept is that Siva is the progenitor of the five cosmic powers viz., creation, sustenance, involution, concealment and bestowal of grace. According to R.G. Bhandarkar, the Saiva Siddhantha is a refined philosophy of Pasupata doctrine.⁴⁶¹ It called as *Atimargika*. This school is of a dualistic and maintain that the supreme and individual souls are distinct entities. They obtained the knowledge in the works of Vedas, Agamas, the Tirumanthiram of Tirumular and the fourteen Saiva canonical works in Tamil. Tirumular is first used the word Siddhantha to mean Saiva system of Philosophy in Tamilnadu. Narasimhavarman II is hailed as follower of Saiva Siddhantha and well versed in the Agamas.⁴⁶² Saiva Siddhantha is an ancient principle and belongs to the people of South India, especially, the Tamilians.⁴⁶³

KASHMIR SAIVISM

It is said that Himalayas, the abode of Siva. The hill region, Kashmir is the venue of a school of Saivism that came to be called Kashmir Saivism. R.G. Bhandarkar seperates the school into two divisons called the Spanda sastra, a dvaita school and Pratyabhiji sastra, a Kaula marga. The authorship of the Spanda School is attributed to Vasugupta and Kallata. The founder of the Pratyabhijna School was Somananda.

LINGAYAT SECT

Vira Saivism is an ancient sect of Agamic School. It is mainly based on Agamas even though associated with Vedic practises.⁴⁶⁴ Srikara bhasya of Sripati Pandita belongs

⁴⁶⁰ T.P. Meenakshi Sundaranar (Ed.), *op.cit.*, p.214.

⁴⁶¹ R.G. Bhandarkar, *op.cit.*, p.127.

⁴⁶² *SHI*, Vol.I, no.26.

⁴⁶³ C. Satyamurthy., *Siva Linga Valipadu* (Tamil), Madras, 1968, pp.1-2.

⁴⁶⁴ S.A. Sakhapecar, “*Agamic Virasaivism*” *Proceedings of the Seventh All India Oriental Conference*, Baroda, 1936, p.403.

to 11th century expounds the Vira Saiva philosophy of *Visesadvaitam*.⁴⁶⁵ It is technically termed as *Sivadvaitam*, *Saktivisistadvaitam* or *Satsthala Siddhanta*. The Vira Saivas revered the sixty three Saiva saints called *puratanas* by them. Basava, a minister of Vijjala, ruler of Kalyani was its founder. So, he spent a large amount of money in supporting and entertaining members of Lingayat sect called Jangamas. Both the Basava purana and Inscriptions has reveals that he was the advocator of Virasaiva sect. Due to the misuse of state money, the ruler of Kalyani tried to control the efforts of Basava and his supporters but he was killed by a plot caused by Basava.⁴⁶⁶ It is considered that Ekanta Ramayya, a reference has been found in certain inscriptions, probably the name of Basava. He faced a series of enmity with jains. At the initial statge of ViraSaivism, a person should be performed the *dikshas* or initiatory ceremonies. Later, he selecting a Guru then he carry a five metallic vessels contains full of water were placed at the four cardinal points and one in the centre. These vessels are consecrated to the five forms of Siva, they are Sadyojata, Revana Siddha, Marula Siddha, Ekorama and Panditaradhya were preceded Basava. It is clear that the status of militarism introduced during the times of Basava.⁴⁶⁷ An epithet of *Aradhya* was attached to the names of the preachers of Virasaiva sect. They practised certain Brahmanical rites like pronouncing the Vedic mantras and wearing the sacred thread. These show that there was a distinction prevailed between the acharya group and other ordinary Lingayats. Lingayats were known for having a Siva linga around their neck. They bestowed in high esteem towards the linga. The knowledge of Saiva agamas is basic needs of Virasaivism. A lingayat should having a linga incanted by Sadadhva on his body at any time and involved to get *Aikya* (unity) of Siva and Linga and *Anga* adhering to *Pancacara* and *Astvarana*. The Virasaivism insists of eight environments known as *Astavarana*. They are *Guru*, *Linga*, *Jangama*, *Padodaka*,

⁴⁶⁵ *Ibid.*

⁴⁶⁶ R.G. Bhandarkar, *op.cit.*,p.127.

⁴⁶⁷ *Ibid.*, pp.133-134.

Prasada, Sivamantra, Bhasma and Rudraksha.⁴⁶⁸ Presently, the Lingayat sect is existed within the *Badagas* of Nilgiris region in Tamilnadu.⁴⁶⁹

SAIVISM IN THE SANGAM WORKS

Sangam literary works is mostly classified as *Aham* and *Puram*. Siva was considered as one of the four supreme deities alongwith Muruga, Tirumal and Valiyon (Balarama).⁴⁷⁰ The various characteristic features of Siva have been mentioned in the Sangam works. Among them *Puram*, has been referred that a king was comparable with divine beings like Siva, Vishnu, Balarama and Subrahmanya for his warlike qualities. Siva has referred in the *Puram* as the destructor of the three castles, the blue neck, and the moon on the head and the eye on the forehead.⁴⁷¹ C.V.Narayana Aiyar is of opinion that Mudumudalvan has mentioned in the Tamil literary work of *Puram* denotes to Siva.⁴⁷² In the work of *Malaipatukatam*, Siva has referred as *Kariyuntikadavul* resides at mount Naviram.⁴⁷³ *Sadaimudi Udaiyavan* in Tamil epithet denotes that Siva as possessor of a long braid of hair in the work of *Puram*. *Mukkannan*, which means that the lord having a third eye on the forehead mentioned in *Kalittogai*. *Neelamanimitarran* means the lord having the blue throat mentioned in *Puram*. In this form he is well known as *Vishapaharna*, which narrates the story of swallowing of the poison by Siva for the safeguard of all living beings. *Gangai Anindavan* which means the lord wears the *Ganga* on his head mentioned in *Kalittogai*, *Alamarselvan* which denotes the lord resides under the Banyan tree in *Kalittogai* and *Siruppanarrupadai*, *Alamar Kadavul* in the same sense

⁴⁶⁸ S.A. Sakhaekar, "*Agamic Virasaivism*," *op.cit.*, p.400.

⁴⁶⁹ G.V. Taave, *Saivism*, Delhi, 1979, p.123.

⁴⁷⁰ K.K. Pillay, *op.cit.*, p.489.

⁴⁷¹ C.V. Narayana Aiyar, *op.cit.*, p.110.

⁴⁷² *Ibid*, p.111.

⁴⁷³ Vaithilingam, *Fine arts and Crafts in Pattupattu and Ettuttogai*, Annamalai University, Annamalai nagar, 1977, p.235.

noticed in *Puram* and *Aham*.⁴⁷⁴ The Ardhanarisvara aspect of Siva is known in the work of *Tirumurugarrupadai*.⁴⁷⁵ Siva is referred to carry an axe in his hand in the work of *Ahananuru*. His vehicle of the Bull (*Pungava*) is referred in the work of *Paripadal*. His favourite star of *Ardra* has referred in the work of *Kalittogai*. He is the creator of the five elements and destructor of the world in time is referred in the work of *Paripadal* and *Kalittogai*. He made Ravana cry by pressing the Kailasa down when the latter tried to raise the mountain on which the lord was seated with Uma in the work of *Kalittogai*. The Tripurantaka aspect of Siva is referred in the work of *Purananuru*, *Paripadal* and *Kalittogai*.⁴⁷⁶ Siva has been praised as *Piravayakkai periyon* in the epic of *Silappadikaram* and *Nudal vizhi Nattathu Iraivan* in the epic of *Manimekalai*.⁴⁷⁷ The term *Saivam* is mentioned at the first time in this work.⁴⁷⁸

BHAKTI MOVEMENT AND SAIVA SAINTS

Bhakti denotes a complete surrender to god, in this act there is no insistence of exemplary practices, ceremonies and rituals. The *Bhakti* Saivism advocated the devotees to be in a complete devotion and led to the path of salvation. There was no compulsion to observe the caste duties.⁴⁷⁹ The revival of Saivism and the decline of Jaina and Buddhist domination started to disappear from the beginning of the 7th century C.E.⁴⁸⁰ The

⁴⁷⁴ C.V. Narayana Aiyar, *op.cit.*, p.114.

⁴⁷⁵ G. Sundaramoorthy, “*Some Aspects of the influence of Sanskrit on Tamil Thought and Culture*,” *Proceedings of the First International Sanskrit Conference*, NewDellhi, 1975, p.185.

⁴⁷⁶ C.S. Venkateswaran, “*Influence of Sanskrit on the Thought and Culture of Tamilnadu*,” *Proceedings of the First International Sanskrit Conference*, NewDellhi, 1975, pp.214-215.

⁴⁷⁷ T.B. Siddhalingam, *op.cit.*, p.15.

⁴⁷⁸ K. Nambi Arooran, “*Sekkilarum Siva Neriya Utpirivinarum (Sekkilar and Saiva sects)*,” *Sentamil Selvi* (Tamil Megazine), Madurai, September 1969, p.105.

⁴⁷⁹ C.V. Narayana Aiyar, *op.cit.*, p.122.

⁴⁸⁰ *ARIE*, 1909, p.102.

Nayanmars inculcated to Bhakti as the composite phenomena of northern brahmanical and native Tamil practices.⁴⁸¹

Tirunavukkarasar went to pilgrimage at many sacred places associated with lord Siva in the Tamil Country and propagates the doctrine of Saivism through the hymns composed by him. The sacred pilgrimage to the temples (*sthala*), tank (*tirtha*) and sacred place (*kshetra*) came to be indispensable part in the growth of Saivism.⁴⁸² Tirunavukkarasar is referred that the anthropomorphic aspect of Siva as *Mathi Sudi* (the wearer of moon), *Vida munda kandan* (upholder of poison on his neck), *Mankaiyor pankinan* (halve the body for Sakti), *Puram Munru Erithavan* (destroyer of three world), *Sathurappatu Udaiyavan* (the performer of Caturbhuj mode of dance), *Itukattuneriyatuvan* (dancer on the burial ground).⁴⁸³ The *bhakti* influenced in the growth of Saivism had the establishment of various forms of Siva in the sculptures like Vinadhara, Somaskanda Gangadhara, Lingodhbava, Dakshinamurti and Tripurantaka murti. A record pertains to Raja Narayana Sambuvaraya from Kanchipuram refers to a garden existed in the Ekambaranatha temple named as Seraman Perumal tiruttoppu in memory of the Saiva saint Seraman Perumal nayanar.⁴⁸⁴

SAIVA LITERATURES OF TAMILNADU

The *Tevaram hymns* are the repository of Saiva philosophy was systematized by the exponents of Meikanda deva, Arulnandi Sivacharya, Maraijnana Sambandha and others, which started from 13th Century C.E onwards.⁴⁸⁵ Besides, Agamas, the *Tattva Prakasika*, *Tattva Sangraha*, *Tattvatrayanirnaya*, *Bhogakarika*, *Nandakarika*,

⁴⁸¹ R. Champalakshmi, “*The Bhakti of the Tamil Alvars and Nayanmars*”, *Essays in Honour of Romila Thapar, Tradition, Dissent and Ideology*, NewDelhi, 2001, p.141.

⁴⁸² N.Subrahmaniyn, *op.cit.*, p.268.

⁴⁸³ A. Adithan, “*Appar Kattum Iraineri*” (Tamil), *Ilakkiyappunga*, Nagercoil, 1974, pp.68-69.

⁴⁸⁴ K.M. Venkataramayya, *Kalleluttugazhil*(Tamil), Madurai, 1958, p.83.

⁴⁸⁵ P. ThiruGnana Sambandhan, *op.cit.*, p.428.

Moksakarika, *Paramoksanirsakarika* and *Ratnatraya* are explicit the Saiva doctrines ascribes to the Southern School of Saivism.⁴⁸⁶ In fourteenth century, *Pauskara bhasya* and *Sataratna Sangraha* of Umapatisivacharya are composed to be the agama based Saiva literatures. *Sivapujastava* of Jnanasambhu, *Siddhantasavalali* of Trilocana Sambhu, *Saivakalaviveka* of Nigamjnana Sambhu are notable works of Saiva rituals.⁴⁸⁷ Aghora Sivacharya belongs to 15th century, who composed *Siva Pancavarana Stotras* dealing with the minor deities that are enshrined in the five peripheral enclosures of a temple with Siva at the centre. *Saivasiddhantha dipika* of Sarvatmasambhudeva deals with the nature of *Pati*, the tattvas, the *Pasas* and *diksa*, the means for release. Ganapati Bhatta's works like *Diksamandalapaddhati* and *Snapanapaddhati* are deals with the rituals. Appaya Dikshita belongs to 16th century C.E., was an expositor of *Sivadvaitya*, and author of 104 works in Sanskrit like, *Brahmatarkastava*, *Bharata Sarasangraha*, *Ramayana Tatpaya Sangraha* are some of them. His *Sivarchana Candrika* is a work on the worship of Siva based agamas. Sivagrayogi contributed in writing the works of *Saiva Paribhasa* and *Sivagrapaddhati* and *Sannyasa Paddhati* are deals with Saiva rituals based on Saiva agamas and Saiva metaphysics. *Atmartha Pujapaddhati* ascribed to Maraijnana desika deals with the ritualistic worship of a god. Nilakanta dikshita belongs to 17th century C.E, contributed in composing the works of *Sivotkarsamanjari*, *Sivadavarahasya*, *Sivalilarnava*. Panchaksarayogin belongs to 17th century C.E, contributed in the work of *Saiva bhasana*. Aruna deva is the author of *Prasada Chandrika* deals with Saiva mantras. The *Prasada dipika* is written by Kacchapa carya of Kanchipuram

SAIVISM IN THE TIMES OF PALLAVAS

After the Sangam age, the Kalabhra rulers captured in many parts of Tamil country. It led to the political chaos and internal instability of states. In this period, there was no flourishing in the activities of literary as well as cultural development also.

⁴⁸⁶ *Ibid.*

⁴⁸⁷ *Ibid.*, p.430.

Jainism was made a threat on the orthodox Hindu faith and beliefs, which was patronized by the Kalabhra rulers. Even though, the condition of Saivism is known from the Tirumantiram hymns. It narrates the condition of Saivism between the fourth century C.E. and sixth century C.E. There are eight lead coins unearthed from Kanchipuram, reveals the cult symbols of standing bull with hump, a linga and a crude elephant are suggesting the Saivite culture of Pallavas flourished between the fourth century to sixth century C.E.⁴⁸⁸ during the times of early Pallavas, the name of Sivaskanda varman, Siva + Skanda, denotes the Saiva form of brahmanical faith was prevalent at Kanchipuram.⁴⁸⁹ Mahendravarman I, the Pallava ruler was re-strengthened the state of Saivism with the state's support towards its propogation and edifying many rock cut temples dedicated to Siva. His Siyamangalam, Dalavanur, Mamandur and Pallavaram temples are attested this fact. He supported to Tirunavukkarasar, who was familiarly known as Appar in promoting the doctrine of Saivism. A.H. Longhurst is of view that the Trichnopoly rock cut temple inscription attests that Mahendravarman I's conversion to Saivism from another faith.⁴⁹⁰ During the period of Pallavas, their royal insignia represented of Nandi or sacred bull, which is known as the Vehicle of Siva. It is proved that Saivism was the religion of state as well as people in Pallava country. Paramesvaravarman I is praised as *Vrsankah* means one whose emblem was the bull in the Kasakudi Copper plates.⁴⁹¹ The same record states that Nandivarman II as Sakvaraketanah means one who had bull flag. C.Minakshi is of suggest that the term *Videlvidugu* used in the royal charters probably an outcome of *Vidaivel* dentotes to the bull emblem.⁴⁹² The Nomenclature of Sivaskanda

⁴⁸⁸ R. Subrahmanyam, "*Kanchipuram Excavations*", *Journal of Andhra Historical Research Society*, Vol. XXIV, Hyderabad, 1975, p.27.

⁴⁸⁹ T. Foulkes, "*The Early Pallavas of Kanchipura*," *Journal of the Royal Asiatic Society of Great Britain and Ireland*, Vol.21, no.4, Oct.1889, p.1124.

⁴⁹⁰ A.H. Longhurst, *Pallava Architecture, Memoirs of the Archaeological survey of India*, no.17, Simla, 1923, p.14.

⁴⁹¹ C. Minakshi, *Administration And Social Life Under The Pallavas*, *op.cit.*, p.55.

⁴⁹² *Ibid.*, p.58.

Varman, Skandasisya and Nandivarman to the Pallava rulers are probably an impact of Saivism.⁴⁹³ Tirumular, the author of Tirumantiram came as a pilgrim to Kanchipuram. This ancient town was served as a prominent seat of Saivism even from the times of Mayurasarman, the Gadamba ruler. Hiuen Tsang refers to the existence of deva temples, to mean the temples of Siva at Kanchipuram. There are many Siva temples built by the Pallavas, includes the Kailasanatha temple, Iravatanesvara temple, Piravatanesvara temple, Muktesvara temple and Tirumetralinathar temple are found in Kanchipuram. The Kailasanatha temple and its iconographical contents of Saiva deities, symbols, and legends are expounding the state of Saivism during the period.⁴⁹⁴ Paramesvaravarman I, is known as *Srinidhi* means a beloved devotee of Siva. For his inclination to saivism, he bore the titles of *Parama Mahesvar*, *Parama Brahmanya*.⁴⁹⁵ Gnana Samabandhar was the contemporary of Paramesvaravarman I. Narasimhavarman II, had a title as *Siva chudamani*⁴⁹⁶ means that Siva for his crest jewel. An inscription of Narasimhavarman II, from Mamallapuram describes him as *Chandrasekhar Sikamani* means the bearer of Siva as his Crest jewel and another inscription from Vayalur states him *Mahesvarsikhamani – diptamauli* means whose head is brightened by the crest jewel of Mahesvara.⁴⁹⁷ He was a learned king in agamas, Ithihasa (purana) and the philosophy of Saiva Siddhanta gleaned from the titles of *Agama pramana* and *Ithihasa priya*,⁴⁹⁸ *Saiva Siddhantamarge Kshatasakalamalah*.⁴⁹⁹ He is referred as a pious devotee of Mahadeva, Sankara, Isvara etc., The Saivite emblem of bull was his sign is known from the titles of *Vrishadvaja*,

⁴⁹³ C.R. Srinivasan, *Kanchipuram through the Ages*, Delhi, 1979, p.244.

⁴⁹⁴ A.H. Longhurst, *Pallava Architecture, Memoirs of the Archaeological Survey of India*, no.40, Calcutta, 1930, p.13.

⁴⁹⁵ R. Krishnamurthy, *The Pallava Coins*, Chennai, 2004, p.19.

⁴⁹⁶ *SHI*, Vol. I, no.24, line.12.

⁴⁹⁷ K.A. Nilakanta Sastri, *Aspects of Indian History and Culture*, Delhi, 1974, p. 83.

⁴⁹⁸ R. Nagaswamy, “*Contribution of Tamilnadu to Sanskrit in Pallava and Chola Period*, *op.cit.*, p.421.

⁴⁹⁹ *SHI*, Vol. I, no.24, line.5.

Rishabha darpa and *Rishabha lanchhana*.⁵⁰⁰ An inscription from Panamalai states him as *Mahesvara Chudamani*.⁵⁰¹ Siva is praised as *Khatvangin*, *Khatvangadhara* and *Khatvangabhrt*. The royal flag of Pallavas represented the *Khatvanga*, a weapon of Siva proves that their major faith was Saivism. The *Divya Prabandham* mentioned that they had the royal mark of serpent as “*Pampudai Pallavar Kon*”.⁵⁰² C. Minakshi identified a sculptural representation of Siva with *Khatvanga* emblem found in the Kailasanatha temple at Kanchi.⁵⁰³ At the times of ascending the throne of NandivarmanII, the insignia of *Khatvanga* had distinguishably mentioned. Kuram plates of Paramesvaravarman I, describes that certain Ananda Sivachrya and his successors were made incharge of worship in the Siva temple built in his reign. Mahendravarman III, son of Narasimhavarman II, built a shrine called *Mahendravarmesvara grham*⁵⁰⁴ in front of Rajasimhesvara shrine of Kailasanatha temple at Kanchipuram. An inscription in a dilapidated stone from Kanchipuram has mentioned that a temple of *Mahendravarmesvara grham*⁵⁰⁵ was probably the contribution of a Pallava ruler. An inscription belongs to Vijaya Nandivikramavarman, Identifiable to Nandivarman III, records that the singers of Tiruppadiyam are engaged in the worship of Siva temple at Tiruvallam.⁵⁰⁶ *Tirumanthiram* of Tirumular evaluates the prevalence of six sects of Saivism in Tamil country. They are Pasupatam, Mahavratam, Kapalika, Vamanam, Bhairavam and Saivam. These sects of Saivism were existed at Kanchipuram.⁵⁰⁷

⁵⁰⁰ *SHI, Vol.I*, nos.25;5, 29;1.

⁵⁰¹ *Indian Archaeology – A review, 1974-75*, p.58.

⁵⁰² *Nalayira Divya Prabandham*; 2;9;5.

⁵⁰³ C. Minakshi, ”*The Khatvangha of the Pallavas*”, *The Indian Historical Quarterly*, Vol.XIII, Delhi, Rpt.1985, p.718.

⁵⁰⁴ *ARIE* 1932-33, no.1.

⁵⁰⁵ *ARIE* 1901, no.300.

⁵⁰⁶ K.A. Nilakanta Sastri, *The Colas*, Madras, 1975, p.637.

⁵⁰⁷ C.R. Srinivasan, *op.cit.*, p.244.

Mattavilasa Prahasana of Mahendravarman I, refers to the existence of different Sect of Saiva ascetics at Kanchipuram. It mentined the existence of Kapalikas and Pasupatas. Appar alias Tirunavukkarasar spread the Saivite philosophy in the mind and thought of monarch as well as the common people. It is presumes that Mahendravarman I, contributed a structural temple building was extinct within the premises of Ekambaranatha temple at Kanchipuram. Appar hymns testify the existence of many religious buildings at Kanchipuram. Through the impact of Saiva saints and their hymns, the number of structural temples dedicated to Siva was considerably increased in Kanchipuram region.⁵⁰⁸ Sankaracharyas association with Kanchi was made many changes in the Bhakti thought among the people of Kanchipuram. The effort of Sankaracharya was remarkable in the development of Saivism at Kanchi. He established a Matha at Kanchipuram, and appointed that Suresvara as the head of this Matha. The *Cidvilasa – Sankara – Vijaya* and the *Anandagiriya – Sankara – Vijaya* are described the role of Sankaracharya in the estabilishment of *Srichakra* in Kamakshiamman temple and monastic order at Kanchi.⁵⁰⁹ There are some sculptural representations of an ascetic with a single staff known as *Ekandanda Sanyasi* found in the temples of Punya kotisvara, Kachchapesvara, Airavatanesvara, and Ekambaranatha at Kanchipuram. It seems to be denoting the statue of Sankaracharya. The last days of Sankaracharya in Kanchi has referred in the work of *Jagatguru Parambaryastuti*, *Guruparambarai stotra* and *Patanjali – Carita*.⁵¹⁰ Sundarar, a renowned Saiva saint has eulogized the Saivite temples of Onakandanrali and Anekatangvadam at Kanchipuram. Sundarar association with Kanchi city has been found in the work of Periya puranam.

SAIVISM IN THE CHOLA PERIOD

⁵⁰⁸ *Ibid.*, p.245.

⁵⁰⁹ V.A. Devasenapathy, *Kamakkottam, Nayanmars and AdiSankara*, Madras, 1975, pp.30,32.

⁵¹⁰ *Ibid.*, pp.33-34.

Cholas were the absolute successors of Pallavas in practising the faith of Saivism in Tamil country. They were fervent builders of magnificent structural temples dedicated to Siva in many parts of Tamil country. Aditya Chola and his successors were carried out the convention of earlier structural temples into stone temples (*tirukkarrali*). The Imperial Cholas contributed in building 266 temples dedicated to Siva for the growth of Saivite culture in Tamil country.⁵¹¹ Cholas enlarged the structural temples with the extension of building the subshrines to *parivara devatas* viz., Chandesvara in the north, moon in the North- East, Sun in the South – East, Ganesa and Sapta matrika in the South – West, Subrahmanya in the west and Jyestha in the North- West were came into practise in temple building activities. It seems to be denoting the prevalence of Saivite tradition and its associated gods which was symbolically narrated. The series of 63 Saivite Nayanmars portrayed in the sculptures set up in the *prakaras* of temples came to be familiar in this period. Parantaka I, was a pious devotee of Siva has gleaned from the stone inscriptions of Chidambarm and Tiruvalangadu Copper Plates.⁵¹² He arranged the Brahmanas to engage in singing the *Tirupadiyam* at the daily worship conducted in the temples of Lalgudi and Allur in Trichy district.⁵¹³ The Tiruvalangadu Copper Plates states that Uttama Chola was an ardent worshiper of Siva and built many temples for Siva.⁵¹⁴ During the times Rajaraja I, the land grant and donations were assured which was earlier get to the benefit of royal support for the temple functions from his predecessors. Especially, the Saivite temple enjoyed the benefit through various grants at many places. He bore the title of *Sivapadasekharan*, which means that he was a obedient servant of Siva. Anbil Plates of Sundara Chola enumerates that Aditya I, built a large number of Siva temples on the bank of Kaveri river.⁵¹⁵ At the times of Rajendra I, *Devara nayakam* was

⁵¹¹ Sita Narasimha, *Saivism under the imperial Cholas*, Delhi, 2006, p.30.

⁵¹² Chitra Madhavan, *History and Culture of Tamilnadu, Vol.I*, NewDelhi, 2005, p.232.

⁵¹³ K.A. Nilakanta Sastri, *The Cholas, op.cit.*, p.637.

⁵¹⁴ Chitra Madhavan, *op.cit.*, p.233.

⁵¹⁵ *SHI, Vol. III, Part.I*, intro.p. 8.

designated as superintendent of the affairs of singing *devaram* hymns in the temples of Chola Country.⁵¹⁶ He also provides a large quantity of grain as *acharya bhoga* to Sarva Siva Pandita, Saiva priest in Thanjavur temple and his disciples in Tamil country and northern states.⁵¹⁷ Kulottunga Chola II, has had a title of *Tirunirru Cholan*.⁵¹⁸ It seems to be denoting his Saivite affiliation and having the important Saivite practice of besmearing sacred ashes on his body. It is said that he was propagated Saivism with patronizing the Saivite scholar named Sekkilar in his rule. Inscriptions of Parantaka I, Parthivendravarman and Uttama Chola, which are they records the donative characters and confines to Siva temples of Kailasanatha, Ekambaranatha, Phanamanisvara and Chokkisvara at Kanchipuram.⁵¹⁹ The Madras Museum Plates of Uttama Chola refer to the Saiva quarters named Ranajayappadi, Ekavirappadi and Vamana-Sankarappadi.⁵²⁰ It seems to be a considerable level of Saiva population has had in these quarters of Kanchipuram city. An inscription belongs to Cholas period, from Kailasanatha temple at Kanchipuram, refers to the gift of ornaments and construction of a tank called *Chola Samudram* in this temple.⁵²¹ Rajendra I, brought many Saiva Acharyas from his return of Gangetic expedition and settled them in and around Kanchipuram.⁵²² An inscription belongs to Adhirajendra from Sitesvara temple at Kanchipuram, records that certain provision made for the worship and offerings in different occasions and mentions made about the *Nanaesidyan matha* and its charitable work including the feeding service at this place.⁵²³ An inscription belongs to Rajadhiraja I, from Ekambaranatha temple at

⁵¹⁶ K.A. Nilakanta Sastri, *The Colas*, *op.cit.*, p.638.

⁵¹⁷ *Ibid*, p.643

⁵¹⁸ *ARIE*, 1901, no.196.

⁵¹⁹ C.R. Srinivasan, *op.cit.*, p.248.

⁵²⁰ *SII, Vol.III, part.III*, p.275.

⁵²¹ *ARIE*, 1930-31, no.238.

⁵²² *SII, Vol.III, Part.I*, p.22.

⁵²³ *ARSIE*, 1933, no.39.

Kanchipuram, records that an establishment of a Saiva mutt called *Alala Sundarn Matha* located in adjacent to the eastern *gopura* of this temple and a gift of land was made for its maintenance by Taluvakkulaindan.⁵²⁴ He made liberal gifts of tax-free land for the purpose of daily worship in Sitesvara temple at Kanchipuram.⁵²⁵ A Sanskrit inscription belongs to 11th century C.E., which was dedicated in praise of Siva.⁵²⁶ A fragmentary Tamil inscription belongs to 11th century C.E., from Kanchipuram, records that provisions made for the worship and offerings of Punyavitankadevar (Lingodhbava Siva).⁵²⁷ It is clear that siva is worshipped in the form of Lingodhbava murti in the temples of Kanchipuram. For instance, images of lingodhbava murti found in the temples of Kailasanatha, Kachachabesvara and others. A Tamil inscription belongs to 11th century C.E., from Sitesvara temple, Kanchipuram. It records the provisions made for various items of daily worship and offerings and refers to certain *Valanjiyar* and *Nanadesittisaiyirattainurruvar-matha*.⁵²⁸ Charak plates of Vira rajendra chola also explicit the sacredness of Kanchi to Siva.⁵²⁹ The term Karohanam means a sthala dedicated to Siva in the age of Maha Sankara and the name Karonam should be adapted to the Kanchi temple about the ninth Century C.E.⁵³⁰ Pattina Adigal, the author of Tiruverriyur kavi (10th century C.E.) seems to be had a pilgrimage in Kanchi city and composed verses on Ekambaranatha temple at Kanchipuram. The Sanjan plates of Amogha varsha belongs to the Rashtrakutas of ninth century C.E. attest to the sacredness of Kanchi to Siva. The Vamana purana and The Saiva saints like TiruGnana Sambandar, Tirunavukkarasar,

⁵²⁴ *ARIE*, 1939-40, no.346.

⁵²⁵ C.R. Srinivasan, *op.cit.*, p.249.

⁵²⁶ *ARIE*, 1955-56, no.262.

⁵²⁷ *ARIE*, 1955-56, no.272.

⁵²⁸ *ARIE* 1955-56, no.264.

⁵²⁹ Somarendra Narayan Arya, *History of Pilgrimage in India (A.D 300-1200)*, NewDelhi, 2004, p.45 and 120.

⁵³⁰ R. Nagaswamy (Ed), *Studies in South Indian History and Culture*, Chennai, 1997, p.233.

Sundarar, Manickavasagar, Pattinattar, Nambi Andar Nambi, Kadavarkon and Sekkilar were praised the deities enshrined in and around the temples of Kanchipuram region. The Ekambaranatha temple inscription of Kakatiya Ganapati refers to the greatness of Siva⁵³¹ in its invocatory portion of this epigraph. An undated fragmentary inscription of Kanchipuram refers to the worship of *Adavallan* (Nataraja Siva) image and gift of provisions made for its daily worship and offerings.⁵³² The same record states that the royal insignia of Telugu Chodas was the club and bull.⁵³³ It seems to denote the royal inclination towards Saivism.

SAIVISM UNDER THE SAMBUVARAYAS

The Sambhuvarayas were pious followers of Saivism. Sengeni Ammiyappan Siyan Ammaiappan donated a village called Arappakam as *ekabhoga iravili* to a Saiva ascetic called Umapati deva alias Nanasiva deva, for his effective prayer, which led to defray of invading the Ceylon forces. A record belongs to him, records that a gift of 30 kasu for lightning a perpetual lamp in Ekambaranatha temple.⁵³⁴ A record belongs to Rajanarayana Mallinathan Sambhuvaraya, dated in his 16th year from Tirumetralinatha temple at Kanchipuram, records a gift of 2 *Veli* land inclusive of all taxes in the village of *Nundaven sudarvilagam*, as *devadana* to this temple.⁵³⁵ Another record of him from Kuttiyam, registers that lands were gifted for worship and offerings to the image of Ekambaranatha consecrated by an officer in the name of Ekambaranatha Venrumankonda

⁵³¹ E.Hultzsch, “*Ekambaranatha Inscription of Ganapati*,” *The Indian Antiquary* (Journal), Vol.XXI - 1892, Delhi, Rpt.1985, p.201.

⁵³² *ARIE*, 1955-56, no.265.

⁵³³ *EI*, Vol. XIII, p.196.

⁵³⁴ *ARIE*, 1955 -56, no.281.

⁵³⁵ *ARIE*, 1921, no.86.

Sambuvaraya.⁵³⁶ Raja Narayana Sambuvaraya called as *Tirunirrachampan* for his affiliation with Saivism.⁵³⁷

SAIVISM UNDER THE VIJAYANAGARA

Virupaksha, the tutelary deity of Vijayanagara rulers considers that a form of Siva.⁵³⁸ Kumara Kampana is known for his victory and his religious fervent nature towards the re-establishment of temple worship, festivals and other functionaries. He strengthened the temple authorities with granting lands and gifted articles. He also appointed superintending officers to the temples to ensure the better administrative system. Inscriptional records belongs to him are scattered in the temples of Kanchipuram are testifies this fact. A record belongs to him dated in 1361 C.E., from Achcharapakkam, states that his ministers of Somappar and Koppanar and refers to a gift of land for a matha at Kanchipuram.⁵³⁹ An inscription belongs to Kumara Kampana, dated in the year 1366 C.E., from Ekambaranatha temple, Kanchipuram, records the sale of half share of the right of singing hymns known as *tiruppattu* in this temple by auction, along with the privilege of enjoying the lands granted for the purpose formerly by *Perumal Tribhuvana Chakravartigal* and renewed with additional lands and other privileges by him in Siruvelur.⁵⁴⁰ During the times of Kumara Kampana, the existence of a matha named Andar Sundara perumal Matha at Kanchi, which is revealed from the inscriptions found in the Kailasanatha temple at Kanchipuram.⁵⁴¹ In 1483 C.E., a land grant was bestowed to the maintenance of Alala Sundara Matha by Tirunavalur Thaluvakkulainthan.⁵⁴² Another

⁵³⁶ N. Sethuraman, “*The Sambuvarayas of the 14th Century*”, *Proceedings of Twelfth Annual Congress of the Epigraphical Society of India*, Jabalpur, 1986, p.7.

⁵³⁷ *Ibid.*, p.3.

⁵³⁸ *EI*, Vol.XIII, p.126.

⁵³⁹ *ARIE* 1901, no.250.

⁵⁴⁰ *ARIE*, 1955 -56,no.276.

⁵⁴¹ *SII*, Vol.I, no.87 lines;22-25, no.88 lines;32-33.

⁵⁴² *ARIE*, 1940, no. 346.

record belongs to him, datable to 1523 C.E., from Arakanda nallur, records the gift of two hamlet villages known as Avarantangal and Arasantangal in Kolliur as *Madappuram* to *Kachchi Ekambaranayinar*, head of Alakala Sundara nayinar Matha at Araikanda nallur by Chinnappa nayaka for the welfare of the king.⁵⁴³ In the times of Achyuta raya, the governor of Kanchipuram named Bhogaya deva was taken steps for the reward of a poet named Srinivasa yajvan to be as land and house site etc., by a assembly for the composing of the works like *Siva Bhakti Vilasa* (story of 63 Nayanmars), *Ekamresvarastava* , *Bhoga vali* and *Namavali*.⁵⁴⁴ A record from Kanchipuram refers to the making of breast plate to the image of Ekambaranatha.⁵⁴⁵ An inscription belongs to 13th century C.E., from Ekambaranatha temple, Kanchipuram, refers to a Saiva Matha named *Isana Devar Matha* was the gift of periya nattar.⁵⁴⁶ A record pertains to Mallikarjuna from Kanchipuram records the remission of taxes on the residents of *Tiruvegamban teru* for the merit of Ekambaranatha.⁵⁴⁷ The Kanchipuram Copper Plates of Krishnadevaraya states that Chandrachuta Saraswati, the head of Kanchi Sankara Matha was praised as *Sivachetas* means, who having the mind devoted to Siva.⁵⁴⁸ In Kanchipuram, the Saivite temple and its impact in the emergence of urbanisation of Kanchipuram has revealed from the street names of *Tiruvegamban teru*,⁵⁴⁹ *Kakkunayakan Perunteru* and *Tirumerrali teru*. An inscription of Achyutaraya from Kanchipuram refers to a lane named Nallakampa vithi.⁵⁵⁰ The inscriptions of Kanchi has reveals that a liquid

⁵⁴³ *ARSIE*, 1935, no.175.

⁵⁴⁴ *ARIE*, 1955-56, p.9.

⁵⁴⁵ *ARIE*, 1923, no.101.

⁵⁴⁶ *Ibid*, no.343.

⁵⁴⁷ *ARIE*, 1923, no.103.

⁵⁴⁸ *EI*, Vol.XIII, p.123.

⁵⁴⁹ *ARIE*, 1923, no.101.

⁵⁵⁰ *EI*, Vol.XXXIII, part.V, 1960, p.199.

measurement called Tiruvegamba nali.⁵⁵¹ Above, all the inferences states that the influence of Saivites in society and economy of Kanchipuram in a remarkable way. During the times of Kumara Kampana, the existence of a Saiva Matha called Alala Sundara Perumal near the Kailasanatha temple at Kanchipuram is known from the inscriptional sources.⁵⁵²

ROLE OF MATHA'S IN PROMOTING THE SAIVISM

During the times of Cholas, the matha's were developed with the growth of numerical strength in the patronage of wealthy peoples in Tamil country.⁵⁵³ The Saivite Mathas formed part and parcel of society as well as Saivite culture. These Mathas had held as an institution mainly attached to a temple and its functionaries. Mathas were commonly called as *talis* in ancient times and *malikais* in medieval times and *guhais* in later times.⁵⁵⁴ Mathas served as a centre of religious pursuits, educational development, feeding house, medical aid, advisory body etc., and these Saiva Mathas are existed even at the times of TiruGnana Sambandhar to challenge the Buddhist and Jain monasteries. They attained the developmental stage at the times of Rajaraja I, and Rajendra I. Many *Santanais* developed as subordinate Mathas in medieval times. A number of Saiva spiritual teachers, heading to various Mathas and having great influence in the royal court, prepared the *Paddhati* literature and the *agamic* digest, which are deals with Saivite rituals.⁵⁵⁵ During the times of later Cholas rule, the Mathas are grew into many numbers and acted in preserving and patronising the Saiva literature and religion.⁵⁵⁶ From

⁵⁵¹ A. Natesa Chetti, "*Tirukkachchi Nerikaraikattu Sila Sasangal in Sentamil* (Tamil Magazine), Vol.XVIII, Madurai, 1920, p.128.

⁵⁵² *SHI*, Vol.I, no.87 and no.88.

⁵⁵³ K.A. Nilakanta Sastri, *op.cit.*, p.635.

⁵⁵⁴ T.P. Meenakshi Sundaranar (Ed.), *op.cit.*, p.217

⁵⁵⁵ R. Nagaswamy, "*Contribution of Tamilnadu to Sanskrit in Pallava and Chola period*," *op.cit.*, p.425.

⁵⁵⁶ K.R. Subrahmanian., *The Origin of Saivism and Its History in the Tamil land*, NewDelhi, Rpt.2002, p.75

the 13th century onwards, a large number of Saiva Mathas presided by *Saiva Samayasins* had spread in Tamil country.⁵⁵⁷ The main cause of the spread of mathas should be the patronage of Cholas and Pandyas, the philosophical teaching of Saiva saints and non-Brahmanical people also.⁵⁵⁸ The Kanchipuram Copper Plates of VijayaGanda Gopala, records that a grant of village named Ambikapuram to SriSankaracharya of Kanchi Sankara Matha for feeding one hundred and eight Brahmanas every day.⁵⁵⁹ A record from Karivedu, North Arcot district belongs to Tribhuvana Chakravartin Vira Gandagopala, dated in his 3rd year registers a gift of land in Karivedu as madappuram to mudaliar SriNandikesura Siva for the association of a Saivite matha called Aruntavan Cheydar was existed at Kanchipuram.⁵⁶⁰ An undated inscription from Kanchipuram, records an endowment made for the worship of a deity installed in a jangama matha by one Pavadada Chikkavamppayya.⁵⁶¹ It is said that Gnana prakasa matha is an ancient Saiva matha located at Kanchipuram has arranged lectures on philosophical and theological aspect of Saivism prescribed in the fourteen Meykanta sastras.⁵⁶² Saiva bhusanam and Kachchikalambakam are some of the works from this matha.

AMARDHAKA MATHA

It is said that Durvasa was its founder. Prabuddha Siva belongs to 973 C.E, as a twelfth acharya of this matha revealed from the inscriptions. Amarthaka Matha has a long tradition of its acharyas and their influence throughout the Indian sub continent. It is said that Amardhaka matha branched off into three matha's namely Ranabatra, Golakhi and

⁵⁵⁷ *ARIE*, 1909, p.102.

⁵⁵⁸ *Ibid.*

⁵⁵⁹ *EI*, Vol.III, p.194.

⁵⁶⁰ *ARIE*, 1945-46, no. 60.

⁵⁶¹ *ARSIE*, 1939-40, no.353.

⁵⁶² Prema Nandakumar, "*Kanchipuram, the four fold division – Shiva Kanchi*", *Prabuddha Bharatha* (Journal), Vol.112, no.7, Calcutta, 2007, p.448.

Puspagiri Matha were established in various parts from Himalayas to Kanyakumari region.

GOLAKHI MATHA

Prabhava Siva of Golakhi matha was familiar Acharya in Tamil country. It has strong roots in many parts of Andhra and Tamil country. Inscriptional sources are denoting the status of Golakhi matha's ranging from the period of Rajendra I to Kulottunga I. Among them Sarvadevan Matha at Tiruvaduthurai, Pavithra Manikkam Matha and Rajananarayana Matha at Brahmadesam and Kulottung Solan Matha at Siva puram were belong to 11th century C.E.⁵⁶³ Other monasteries were Purasamaya Kolari Matha at Palur belongs to 12th century C.E.⁵⁶⁴ These mutts made their influence in the services of temple based society. Jatavarman Vira Pandya was the patron of Golakhi matha in Pandya country. An epigraph belongs to him, which reveals that Purakali Perumal Nana Miracaryar of a Golakhi matha.⁵⁶⁵ Another inscription refers to *Pandimandalatipati Enkira Laksodyayi Santanam*.⁵⁶⁶ Visvesvara of Golakhi matha seems to be the contemporary of Kulottunga III. Many branches of this matha came to influence among the non-brahmin caste like the vaniyas and served a lot in securing and spreading the saiva religion in the Thirteenth century. So, it is clear that Saiva Matha's were existed and influenced largely in the promotion of Saivite thought and tradition in the Pallava country, Chola country and Pandya country of Tamil speaking region.

⁵⁶³ *Journal of Indian History*, Vol.LIII, Part.II, "*The Golakhi Matha*", Trivandrum,1972, pp.182-183.

⁵⁶⁴ *Ibid.*

⁵⁶⁵ T.P. Meenakshi Sundaranar (Ed.), *op.cit.*, p.217.

⁵⁶⁶ *Ibid.*

CHAPTER –III

DESCRIPTIONS OF THE SELECTED TEMPLES

The word *Kottam* stands for the temple of a deity. The Kanchipuram city is sacred centre of many deities includes of Kamakkottam, Rudrakkottam and Kumarakkottam, which are most sacred for Parvati, Siva and Subrahmanya.⁵⁶⁷ During the early medieval period witnessed with new social values and re – organization of Hindu religious system, which led to emerge many temples and allied institutions.⁵⁶⁸ Both of the state and public support to the Saivite sect influenced in edifying the innumerable temples in Tamil country. *Bhakti* literatures and *agamas* induced to built many Siva temples in the cities, towns and villages. The temples are built in different forms and consist of the *Garbhagrha*, *Mandapas*, *Prakaras*, Entrance Towers, *Nandavanam* and Sacred Tank etc. it is believed that there are ten thousand lingams and one thousand temples had existed in Kanchipuram.⁵⁶⁹ There are three *Sthala puranamas* were composed on the sacredness of Kanchipuram. The first one is composed by Chidambaram Desikar, and the second one is composed by Pradhava Mudaliar and the third is composed by Siva Gnana Mudaliar and Kachchiyappa Munivar.⁵⁷⁰ The existence of many temples and its sacredness to Siva are hailed in the hymns of Tirunavukkarasar⁵⁷¹ as,

⁵⁶⁷ V.A. Devasenapathy, *Kamakottam, Nayanmars and AdiSankara*, Madras, 1975, p.4.

⁵⁶⁸ Ramendranath Nandi, *Religious Institutions and cults in the Deccan (600 – 1000A.D.)*, Delhi, 1973, p.1.

⁵⁶⁹ C.S. Crole, *Chingleput District Manual*, Madras, 1888, p.111.

⁵⁷⁰ S. Krishnamurthy, *Thozhiyal Nokkil Kanchipuram Mavattam (Tamil)*, Chidambaram, 2010, p.111.

⁵⁷¹ Somasundaratambiran(Ed), *Tirunavukkarasar 's Devaram*, Chennai, 1961, p.278.

“*Kachchi pala taliyum ekambathum*

Kayilaya nathanaiye kana lame”

The *Periya Puranam* refers to the existence of many temples includes the Ekambaranatha temple at Kanchipuram⁵⁷² is as follows:

“*Kayilaimalai yarkachchi yalayankal palavunk*

Kambamumae viyathanmai kantu porrap”

The Siva temple according to *Vastu* and *Agamic* texts should be placed in the north – east of the city or village. The temples of Pallava period existed in this city appeared to be majestic in the architectural designs and sculptural embellishment and faced east and west. In this present study, the researcher selected six Pallava temples of Kailasanatha, Piravatanesvara, Iravatanesvara, Muktesvara, Matangesvara, and Airavatesvara in Kanchipuram. The profile of the Pallava temples are of simple in plan, the tradition was continued until the early Chola period. The other temples which included in this study are of Ekambaranatha temple, Katchchabesvara temple, Tirumetralinather temple, Anekatangavatham temple and Jvaraharesvara temple. Afterwards, the expansion of structural edifices within the temple complex was largely held. For instance, in the Ekambaranatha temple, the courtyard called *Nurrukkal Mandapa* (100 pillared Hall) during the period of Cholas, which was later converted into thousand pillared hall or *Ayirankal Mandapa* at the times of Vijayanagara rule.

In this chapter, an attempt has been made to bring out the importance of shrines in the selected temples and their horizontal development through the ages. It also traces the location and array of various structures. The salient features and general characteristics of sculptural art and structural architecture of a particular period could be determined by probing the dates of temples. Names of major deities are initially defined and then the

⁵⁷² P. Ramanatha Pillai & S.A. Ramasamy Pulavar (Ed), *Tiruttondar Makkatai*, Tinnevely, 1970, p.226

dates of structures are explained with the aid of inscriptions and architectural features of the selected temples of Kanchipuram.

KAILASANATHA TEMPLE

Legend

The three sons of Tarakasura, Vidyanmali, Tharakakshan and Kamalakshan by the power of their penance built three forts of gold, silver and iron in heaven, earth and underground and started disturbing the devas. The Abichara yagna performed by Vishnu to kill them was not successful. Finally they petitioned Ambalathadi (Siva) for help. But Siva declined the pray for they found Siva devotees. Then, Vishnu became a Buddhist and Narada his disciple. They went to the trio and by cunningly preaching converted them into Buddhism. Vishnu rushed to Siva and pointed out that since they have become Buddhists they can be destroyed. Siva obliged and they were vanquished. And to expiate for the sin of having caused the death of Siva bhaktas, Vishnu and Narada were asked to worship a linga. They established a linga, around which grew the Kailasanatha temple.⁵⁷³

Name of the Temple and Its Presiding deity

The Kailasanatha temple is located 2kms from west of the Kanchipuram town. Architecturally and sculpturally speaking, the Kailasanatha temple at Kanchipuram is the best one among the earliest structural temples of South India. The entire structure of sculptural art and architecture are the contribution of the Pallavas, mainly the Rajasimha alias Narasimhavarman II and his queen Rangapataka, and his successor Mahendravarman III. Inscriptions are belongs to eighth century C.E., to sixteenth century C.E., found in this temple⁵⁷⁴, testifies the cultural sequence and patronage of many rulers belongs to different dynasties. Among them, the Pallavas, the Cholas and the Vijayanagara dynasties are having the contribution towards it. Among them, the earliest

⁵⁷³ V. Narayanswamy, *Kanchi, The City of Temples*, Chennai, 1999, pp.60-61.

⁵⁷⁴ R. Nagaswamy, *The Kailasanatha temple*, Madras, 1969, p.14.

inscription found in the basement of the Rajasimhesvara Vimana belongs to Rajasimha Pallava. This temple had the name as *Rajasimhesvara Pallavesvara*⁵⁷⁵ and *Periya Tirukkarrali*⁵⁷⁶ in the inscriptions of Cholas. The name of presiding deity is called *Periya Tirukkarrali Mahadeva* in the epigraph of Parantaka I.⁵⁷⁷ The Periya Puranam of 12th century C.E., makes a reference to a temple *Kachchikkarrali* denotes to the Kailasanatha temple.⁵⁷⁸ An inscription of Kumara Kampana refers to this temple as *Edudattu – ayiram - udaiya nayanar*⁵⁷⁹ C. Minakshi is of think that the term could be mentioned as *Eduttayiam udaiya nayanar*,⁵⁸⁰ to mean the temple was older than one thousand years ago. The Central Shrine of Rajasimhesvara, the Secondary Shrine of Mahendravarman, Maha Mandapa, Ardha Mandapa, Nandi mandapa and adjoined miniature shrines are incorporated the entire temple complex. Rajasimhesvara shrine has admired as a Kailasa in earth. A compound wall called *tirumatil* is encircled the entire structural complex and an entrance is provided on the eastern side of this temple. A western gateway or entrance in the back wall of the *tirumatil* was closed with the aid of stones.

Central Shrine and Secondary Shrine

On ground plan, the Central shrine of *Rajasimhesvara* with its onward complements consists of *Garbhagriha*, *Mahamandapa* and *Ardhamandapa*. The Secondary shrine called *Mahendravarman* has having the entrance, which is adorned with a small *Gopura* on it. The Kailasanathar temple's layout is rectangular in plan from east to west. The sanctum sanctorum is in the western half of the rectangular courtyard.

⁵⁷⁵ *SHI*, Vol.I, no.24, p.14.

⁵⁷⁶ *SHI*, Vol.I, no.82.

⁵⁷⁷ *ARIE*, 1888, no.25.

⁵⁷⁸ C. Minakshi, *The Kailasanatha Temple*, Unpublished Ph.D Thesis, University of Madras, 1936, p.7.

⁵⁷⁹ *SHI*, Vol.I, no.86.

⁵⁸⁰ C. Minakshi, *The Kailasanatha temple*, *op.cit.*, p.10.

Epigraphs of the temple have furnished the details on the date of the central shrine, secondary shrine and its one of the miniature shrine, on the basis of inscriptional evidences, the entire structure of main temple called *Rajasimhesvara* could be ascertained to the period of Rajasimha Pallava alias Narasimhavarman II. The Rajasimhesvara temple has a *Sandhara* type of wall, which is double, walled and led to the internal circumbulatory and increased the soundness of the superstructure.⁵⁸¹ The inner wall of the Rajasimhesvara temple is plain and square. Enshrined within is a huge sixteen sided black stone linga about 6 feet in height and 3 feet in diameter.⁵⁸² Behind the linga, a representation of Somaskanda Murti panel on the rear wall. The exterior walls of the Rajasimhesvara shrine have nine *parivara* shrines. The secondary temple called *Mahendravarmanesvara* was assigned to the period of Mahendravarman III on the basis of epigraphical source. The large eastern opening is occupied by a fair-sized oblong *dvitala sala* type *vimana*, with the *ardha mandapa* appearing like a *gopura* when viewed from a distance. Brahma and Vishnu sculptures on the inner wall of the *ardha mandapa* and other sculptures are located on its outer wall's *devakosthas*. The central shrine measures 5 feet wide and 10 feet in length.⁵⁸³ As usual, an installed *dhara linga*, in behind of this linga, a sculptural panel of Somaskanda murti is found.

Sub-Shrines or Parivara Shrines

All around the inner face of the *prakara* is built an array of fifty-eight small *dvitala vimanas* all except two being square and of the *kuta* type. These *parivara* shrines on the eastern *prakara* faces west, the west face east, while those on the north and south

⁵⁸¹ Stella Kramrisch, *The Hindu Temple, Vol.I*, Delhi, Rpt.1991, p.199.

⁵⁸² A.H. Longhurst, *Pallava Architecture*, in *Memoirs of the Archaeological survey of India*, no.40, Calcutta, 1930, p.12.

⁵⁸³ *Ibid.*, p.13.

both face east.⁵⁸⁴ At the entrance, there are eight sub-shrines are of *dvitala* structure and having the square *kuta vimanas* with octagonal *griva* and *sikhara*. The inner space of these shrines contains Somaskanda panels on their back walls and different sculptural theme found on their outer walls. R.Nagaswamy is of think that the sub – shrines of the entire enclosure should be well planned with the prescription of *agamic* and *vastupada* system.⁵⁸⁵ A miniature shrine has the inscription of Rangapataka, one of the queen of Narasimhavaraman II, states that the shrine was the contribution of her. The first niche on the right has on its front tier inscribed in Pallava Grantha as *Nityavinitesvara grham*,⁵⁸⁶ Nityavinita is a royal name of Rajasimha Pallava alias Narasimhavarman II.⁵⁸⁷

Nandi Mandapa

It is situated at a distance to the east of the Kailasanatha temple. At present, this mandapa has a square basement over which stand four yali pillars, one at each corner, and a large nandi in the centre. The big Nandi image is made of brick and pilaster. Alexander Rea, C.Minakshi, M. Rajamanickanar and R. Nagaswamy are rightly pointed out that originally it must have had a roof. The sub base is of loose stone, with two granite plinth over; then there is a major free stone course sculptured with *ganas*; while above that is a semi-octagonal base moulding with leaf ornaments on the angles and fronts. This ornament is square, and a somewhat lozenge – shaped quatre foil leaf, placed alternately, and running along the faces of the moulding; lotus leaves are on the beveled sides. The same design of ornamentation is found on the vimana and other bases. Above the semi-octagon is a square top moulding with panels which have been sunk and small yalis which are projecting, placed at intervals on its face. C. Minakshi is of opinion that

⁵⁸⁴ K.R. Srinivasan, *Temples of South India*, NewDelhi, rpt.1986, p.117.

⁵⁸⁵ R. Nagaswamy, *The Kailasanatha temple*, *op.cit.*, pp.13-14.

⁵⁸⁶ C. Minakshi, *The Kailasanatha temple*., *op.cit.*, p.13.

⁵⁸⁷ R. Nagaswamy, *The Kailasanatha temple*, *op.cit.*, p.9.

the concept of installing a gigantic image of Nandi and its superstructure could be adopted from the Pallavas by the Cholas in the subsequent period.

Maha Mandapa

In the east side of the temple and served as the entrance point of the original Pallava construction, should be stood as separate building from the central shrine. Architecturally and epigraphically, *Mahamandapa* was designed during the times of Pallavas. There is an inscription belongs to Vikramaditya II of the western Chalukya of Badami is found in one of the pillars of the *mahamandapa*, it is evident that the entire structure of *mahamandapa* has been existed in prior to the expedition and belongs to Narasimha Pallava II.⁵⁸⁸ The plan of this *mandapa* is a rectangle with the greater length from north to south. Each of the four sides is open in the centre and on each façade a portion of the wall is returned along the several elevations from the four corners. It has 12 massive stone pillars with heavy square capitals with pointed projections. The east front has the entrance separated into three bays by two square pillars; with an altering pilaster on the return wall each side. The west side or back side is similarly divided, but the pillars are octagonal for a portion of their length. The north and south entrances are simple openings with pilasters on the sides. Inside, between these two doorways extending north and south are two rows of four piers each. These are octagonal for a portion of their length. The central space between these two rows is equal to the breadth of north and south doors; the four central piers of these two rows are in a line east and west with the piers, of the east and west openings; and the remaining central piers are severally in line with the responding pilasters of the same openings. The ceiling of the *mahamandapa* is thus divided into fifteen almost equal spaces. The two square pillars on the east front are in free-stone, the left one bears Chola inscriptions in the front sides and in back, and the rights pillar an inscription on the front. The base of all pillars is in plain. The capitals are uniformly square, with pointed projections. The details of the capitals are

⁵⁸⁸ C. Minakshi, *The Kailasanatha temple, op.cit.*, p.20.

a necking, large torus, cyma recta square abacus, having rolls and band on the face, and brackets over. The two front pillars are square throughout the others have the lower portion square, the middle octagonal and the upper portion including the capital – square; all have a slight taper in their length.⁵⁸⁹ Excluding the front two pillars, the others are of granite; but the capitals in all cases are free-stone. Several have circular lotus discs carved on the faces of the lower and upper square portions.

Ardha Mandapa

The inside of this mandapa is divided by two rows of six slender pillars of Vijayanagara times.⁵⁹⁰ The main shrine enters off the west end of the *ardha mandapam*. The north and south walls are quite plain without ornaments of any kind; on the southern side is a four pillared raised verandah with a door way through, which one can enter inner shrine. Several old inscribed stone are found into the floor and ceiling of the building. The long spaced slender columns of the *ardha mandapa* states that the contribution of the Vijayanagara period.

EKAMBARANATHAR TEMPLE

In about fifth century C.E., Parana Deva Nayanar composed a work called *Siva Peruman Tiruvanthati*. It refers to this temple as Ekambam.⁵⁹¹ The *Mattavilasa Prahasana* of Mahendravarman I referred this temple as Ekambam. The four Saiva saints of Tirunavukkarasar, Tirugnana Sambandhar, Sundarar and Manicka Vasagar were eulogized this temple in many hymns on *Tirukkachchi Ekambam* of *Devaram*. The

⁵⁸⁹ *Ibid.*, p.21.

⁵⁹⁰ *Ibid.*, p.22.

⁵⁹¹ K. Kulathuran, *Kanchi Koyilkal* (Tamil), Thanjavur, 2004, p.11.

excellence of this temple is described in *Silappatikaram*, *Manimekalai*, *Periya Puranam*, *Cholan Purva Pattayam*, *Kshetra Venba*, *Tiruvegamba Malai*, *Tondai Mandala Sathagam*, *Ekambaranathar Ula*, *Tiruvegamba Udaiyar Tiruvanthathi*, *Kanchipuranam*, *Tiruekambarar Anthati*, *Tiruvegamban Ananda Kalippu*, *Kanchi Ananda Rudresvara Vandu Vidu Thoothu*, and *Kanchi Ananda Rudreswarar Pathigam*. This temple is eulogized in *Kacchi Tiruvakaval* of Pattinattar belongs to 13th century C.E.⁵⁹² The flourishing of this temple and the contribution of the Sambuvarayas are described in the work of *Kacci Ekambarnathar Ula* of Irattaiyar or twin poets belongs to 14th century C.E., in this work describes the *Sthala purana* and festivity of *Panguni uttiram* and procession of deities on their respective *Vahanas* are mentioned.⁵⁹³ The greatness of the Ekambaranatha have been described in a detailed manner in the work of *Kachchi Ekambarantati* of Siva Ganga Swamigal belongs to 18th century C.E.⁵⁹⁴ In the work of *Kachchi Ekambar Yamak Kalitturaiyantati* belongs to 18th century C.E., eulogized that the deity as *Kambar* throughout of this work.⁵⁹⁵

Name of the Deity

Ekambaranatha temple is located in the midst of Pillayar Palayam in Kanchipuram city. Ekambaranatha means lord of a single mango tree. The name *Kampan* should have been borrowed from *Prakrit*. *Kampan* characterizes the god as the unmoved and the eternally chaste one.⁵⁹⁶ In the *Saiva Tirumurai* or sacred literature refers to this deity as *Taluvakkulainthavar* and *Taluvat talumburravar*. C.Minakshi suggests that the

⁵⁹² ShuHikosaka&G. John Samuel(Ed), *A Descriptive Catalogue of Palm leaf Manuscripts in Tamil*, Vol. I, part.I, Madras, 1990, pp.171-172.

⁵⁹³ T.V. Sadasiva Pandarathar, *Tamil Ilakkiya Varalaru (Tamil)*, Annamalai nagar, 1963, p.71.

⁵⁹⁴ ShuHikosaka&G. John Samuel., *op.cit.*, pp.167-168.

⁵⁹⁵ *Ibid.*, p.173.

⁵⁹⁶ M.B. Emeneau, *Kannada Kampa, Tamil Kampan; two proper names*, *Journal of the American Oriental Society*, Vol.105, no.3, July – September 1985, p.403.

Ekambaranatha temple might be a Pre –Pallava origin going back to the second century C.E.⁵⁹⁷ *Ekamba* was the name of the divine symbol in this temple from the seventh to twelfth centuries, and then the name of *Ekamra* came to prevalent usage to denote this temple.⁵⁹⁸ There is forty seven inscriptions are found here. Literary tradition and some ground of dilapidated pillar inscription, presently kept in Madras museum was originally brought from the Ekambaranatha temple are denoting that the existence of this temple at least from the times of Mahendravarman I. historically, the temple is known as *Kachchi ekambam*. A grantha inscription belongs to 7th century C.E found in this temple having the legend as *Grihe saila*.⁵⁹⁹ It seems to refer the existence of a structural shrine at the time of Mahendravarman I. As per legend the goddess Kamakshiamman, the consort of lord Siva observed worship with installing a linga made of sand under the mango tree. Siva testifies her devotion to overflow the river of Kampa at this place, but Parvati embraced the linga to safeguard the image of linga and regained her status of a divine consort of Siva. There are certain sculptural representations of this mythological theme found in the structural parts of Vijayanagara period. For this aspect, the presiding deity of ekamba is hailed as Thaluvakkulainthanather has mentioned in the work of Tiruvegambamudaiyar Tiruvanthati. It refers to this deity as follows, “thanamittut thaluvat talumburavar.”An undated inscription seems to be the Vijayanagara period records the remission of taxes granted to a person for his service in making breast plate for the image of Ekambara.⁶⁰⁰ During the period of Mallikarjuna rule at Kanchi witnessed a renovative work in Ekambaranatha temple and he reduced the taxes on the villagers for

⁵⁹⁷ C.Minakshi, *Administration and Social Life under the Pallavas*, Madras, 1938, p.191.

⁵⁹⁸ V. Ramanatha Ayyar, “*Development of the name and composition of a Divine symbol at Kanchi*”, *Adyar Library Bulletin*, Vol.XXIX, Parts.1-4, Madras, 1965, p.145.

⁵⁹⁹ *ARIE*, 1939-40, no.344.

⁶⁰⁰ *ARIE*, 1923, no.101.

rendering their services to this temple.⁶⁰¹ This temple has located in 24 acres of lands and five prakaras are found in this temple complex.

Central Shrine

The central shrine is square on ground plan has north and south exits to perform the circumbulatory rite. The main deity of Ekambaranatha is a *prithvi linga*, made of sand is covered in silver sheath. The salient feature of the construction of this central shrine is that the sunlight falls directly on the surface of the linga on Rathasapthami day. The superstructure above the central shrine is called *Rudrakoti vimana*. A peculiarity is that this lingam is exactly similar to some lingams which are without rings were unearthed from Mohenjadaró. The present structure of central shrine was constructed by the Nagarathars of Kanchipuram in the nineteenth century C.E.

First *Prakara*

The term *Avarana* or *Prakara* means an enclosure or circumbulatory path. It is measured as 31.43 metres length and 17.93 metres width⁶⁰² to circumbulate the presiding deity of this temple. In this prakara, the images of Tirukkuriippu Tondar nayanar, Sakkiya nayanar, Aiyadigal Kadavar kon, Balachandra Vinayaka, Spatika linga, Pralayankatha linga, the shrine of Nalvar, Agasthesvara linga, the stone images of 63 nayanmars, Vella Kampar, the images of Meykanda Sivachariar, Umapati Sivachariar and Maraignana Sambandha Sivachariar, Kasi Viswanatha linga, the images of Santhana Ganapati, Saubakya Ganapati, Sakti Ganapati, Astothra Sivalinga, Markandesvara linga, Mattala Matheswara linga, Suyambu linga, Kalla Kampar, Utsava bheras of 63 nayanmars, Tirumanjana Tank, the shrines for Chandesvara, Nalla Kampar, Surya and Nilathingal Thundathan are serially arranged.

⁶⁰¹ *Ibid.*, no.102.

⁶⁰² K.M. Muthuswamy Pillai, *Koyirkalanjiam, Chengai MGR Mavatta Kanchipuram Koyilkal*, Thanjavur, 1994, p.38.

Nalvar Shrine

The four Saiva saints of Tirunavukkarasar, Tirugnana Sambandar, Sundarar and Manickavasagar are popularly known as Nalvar. A shrine for these four divine saints located on the eastern side of the first *Prakara*. The images of these four Saiva saints are in standing posture and holding the *Anjali* pose.

Siva Lingas

The linga images installed in the *prakara*, include Markanteya linga, Vellakambar linga, Nallakampar linga, Mattala Mathesvarar linga, Kallakampar linga and 27 Siva lingas are found. The tradition of installing the lingas in the enclosures or prakaras of the major temples could be denotes the memory of certain important persons, in regard of their connection with the temple.⁶⁰³ These lingas all are made of hard stone and differentiated from the lingas found inside the shrines of Pallava monuments. It is notable that the installation of Siva lingas could be seen in the Pandya temples of Madurai, Tirunelveli and other places.

Vellakambar Shrine

It is located in the south of the central shrine. This small shrine is covered by a roof and supported into four pillars at the corner. The south faced shrine has the legendary fame for worshipped by Brahma. The *pratishta linga*, which is big one, is called Vellakambar. This linga has called Svaccha khamba in Sanskrit.⁶⁰⁴ There is a legendary account found in the sthala purana of Kanchipuram for Brahma worshipping

⁶⁰³ R.Nagaswamy, “*Agamas on Memorial Stones*,” R.Nagaswamy (Ed), *Seminar on Hero – Stones*, Madras, 1974, p.104.

⁶⁰⁴ V. Ramanatha Ayyar, “*Development of the name and composition of a Divine symbol at Kanchi*”, *op.cit.*, p.144.

the Siva linga. There are certain representations of this mythic scene found in the sculptural art of the Vijayanagara at Kanchi.

Kallakambar Shrine

It is located in the north of central shrine. It is hailed for worshipped by Vishnu. It is also a *pratishta linga*. It is called as *cora khambha*. Sundarar extolled this shrine in Devaram hymns⁶⁰⁵ is as follows;

“*Kalla kambanai yengalpi ranaik*

Kanak kanadi yenperra varae.”

It narrates the miraculous story relates to the obtainment of Sundarar’s lost vision while worshipping this linga.

Nallakambar Shrine

It is located in the north – east of the central shrine. A *pratishta linga* is placed between the four pillars with a roof over it. It is renowned for worshipped by Rudra. This linga is called *Bhadra khamba* in Sanskrit.⁶⁰⁶

Chandesvara Shrine

In the left side of the central shrine, the Chandesvara shrine is located. It is notable that Cholas brought to the concept of Chandesvara as the temple authority and all transactions relating to the temple should be made before him. They introduced a separate shrine for Chandesvara in the temple complex. The image of Chandesvara is in standing posture, hands are in *abhaya* and *hasta mudras*.

Nilathingal Thundathan Perumal Shrine

⁶⁰⁵ K.V. Jegannathan(Ed), Devaram; VII, Srivaikundam, 1971, p.254.

⁶⁰⁶ V. Ramanatha Ayyar, “*Development of the name and composition of a Divine symbol at Kanchi*”, *op.cit.*, p.144.

In the right side of the central shrine, the *Nilathingal Thundathan Perumal* temple is located. It is one of the *Divya shetras*, which numbered into 108 and one among the fourteen Vaishnavite temples. There are two images of Vishnu for the worship, among them one is made of stucco. Perumal or Vishnu is in standing posture. As per legend, once goddess Parvati observing penance under the mango tree to enlighten the lord Siva, she prayed to lord Vishnu to help her. Lord Vishnu appeared before her in the form of Vamana (dwarf) with his divine conch and disc and radiating bright.⁶⁰⁷ The goddess is called “*Ver Oruvar Illavalli*” or *Nilathingal thunda Thayar*. The Vimana of this temple is called Purusha Suktha Vimana. Lord Vishnu is believed to be giving *darshana* to the moon and to lord Siva in this temple. The Bhakti saint Tirumangai Alvar composed hymns in praise of this temple. A special feature is that a Saivite priest offers pujas to lord Vishnu in this temple.

Second Prakara

In the southern portion of the *Prakara*, a separate shrine for *Pralayankatha Amman* is found. According to the legend, one of the Uma’s maids, in the form of Kali obstructed the flood while disturbing Uma’s penance and she came to be called *Pralayam katha Amman*.⁶⁰⁸ She is in standing posture and has eight hands. The most of the hands holds the weapons to denote her ferocious nature. A special abisheka with the usage of coconut water is performed in the month of *Chitra* in every year. *Sabha nayaka mandapa* also located. The utsava shrine has found in this mandapa. Next to this, the utsavabheras of Nalvar and a stone image of nandi, a series of 53 Siva lingas are found. In the south-western part of the second *prakara*, Pancha Mukha Vinayaka is located. The Panchamukha Vinayakha is of five faced stone image. This shrine was constructed on 1.2.1992. The images of 34 lingas are found. In the north-west part of the same *prakara* is consist of a shrine for a big linga curved with 1008 miniature lingas portrayed on the

⁶⁰⁷ M. Chandra Mouli, *Temples of Tamilnadu, Kanchipuram District*, Chennai, 2001, p.140.

⁶⁰⁸ V. Narayanasamy, *Kanchi, The City of Temples*, Chennai, 1999, p.26.

surface of its pujabhaga. It is called as *Sahasra lingam* otherwise known as Mahalingam. It is to represent of 1008 names of Siva. The daily pujas starts from this shrine, then the other parivara shrines were received the puja or worship. A similar image of Siva linga has found in the premise of Kachachabesvara temple complex. An image of Muruga, a series of 21 Siva lingas, Tiruppalliarai, 28 Siva lingas, nandi, Nataraja Sabha, the shrines of Bhairava and Arumuga are located.

Nataraja Shrine

There is a separate shrine for the lord of dance familiarly known as Nataraja Siva. Images of Nataraja and consort Sivakami Amman also found in this shrine. Image of Nataraja is in *Raksha tandava* pose with the left foot uplifted. It has a *jatamakuta* and four hands. This shrine has an inner circuit to perform the circumbulatory rite. The epigraphs of Kulottunga III, datable to 1190 C.E and 1196 C.E is found in the Sabhapati shrine.⁶⁰⁹ The epigraph of Viraganda Gopala datable to 1246 C.E. refers to the deity as *Kakku-Nayanar*.⁶¹⁰ Another epigraph of Vijayaganda Gopala datable to 1280 C.E. is found on the south wall of the Sabhanayaka shrine, which records the allotment of paddy and money to some sculptors in this temple.⁶¹¹ It seems to be a renovation work should be held during the times of Vijayaganda Gopala. The present structure of this shrine was the contribution of Vijayanagara times, both architectural parts and its mouldings would suggest this view. A single tiered Vimana adorn the superstructure of this shrine. There are many stucco images found in the tier and *griva* part of this Vimana.

Bhairava Shrine

This shrine for the ferocious aspect of Bhairava is in west faced. The standing image of Bhairava is in stone and his furry and the accompaniment of a dog also

⁶⁰⁹ *SITI*, Vol.I, no.452 &445.

⁶¹⁰ *ARIE*, 1955-56, no.277.

⁶¹¹ *ARIE*, 1955-56, no.278.

depicted. This image seems to belong to the period of later Cholas on the basis of the style of the sculpture. The platform of this *prakara* has consisted of many Siva lingas are seen in this temple. The Navagrahas also installed in the north – east corner of this *prakara* for the worship.

Arumuga Shrine

A separate shrine for lord Arumuga is located. The utsava images of Arumuga with his consorts Valli and Deivayani are seen. The lord Arumuga has 12 hands and holds the different weapons. He is seated on a peacock vehicle.

Mavadikandhar Shrine

The east faced shrine of Mavadi Kandhar is believed the sacred place for the divine marriage ceremony. Entry into this temple is provided with five steps. Here, the *sthala vrksha* of mango tree is existed. The structural basement of this shrine has the epigraph of Vijayanagara rulers and unfinished structure. In this shrine the Somaskanda image is worshipped. In Kantha puranam has extolled this shrine as,

“*Mavadikalamavin Kanchi mavadi kil*

Mavadikalaru manamanru”⁶¹²

The Tondaimandala Sathagam called this shrine as “*Sevadi*”⁶¹³

“*Sevadi seyvathariyatha mavali munbu onru*”

Other images of Patanjali, Viyakrapatha, Panchakini penance performing Kamakshiamman, Lingodhbava and Parvati embracing Sivalinga, Vinayakar, Dakshinamurti, Tirumal, Brahma and Durga were found in this *prakara*. A small nandi mandapa belongs to modern times is found in front of this shrine.

⁶¹² S. Duraimanickam, *Kanchi Arulmighu Ekambaranathar Koyil Oru Ayvu* (Tamil), Unpublished Ph.D Thesis, SriVenkateswara University, 2006, p.56.

⁶¹³ *Ibid.*, p.58.

Third Prakara

It is measured as 250metres length and 160 metres breadth.⁶¹⁴ An eastern faced Vinayaka shrine is found. The Dhvajastamba Mandapa has possessed a dhvajastamba, Nandi, balipitha. The nandi is placed at the centre of four pillared mandapa. Above the structure, a single storeyed Vimana is found and built of recent times. A stone image seems to Karikala Chola is found in the south side at the entrance of the central shrine. Scholars are of different opinion about the rule of Karikala Chola at Kanchi, but the most of the scholars accepted his association with this ancient city. Next to that, In the western side of the *prakara*, a separate Shrine of Vindesvara for lord Siva has located. It is said that Tirumal worshipped this linga that is known as Vindesvara. Another separate Shrine is located on the eastern part of platform near Siva Ganga Tirtha or tank. The object of worship is linga which is called as *Itabeswarar*. *Itabam* means the bull or Nandi, Isvara is equivalent to the divine symbol. It is believed that this linga was worshipped by Nandi Thevar in the form of human being.

Valisvarar Temple

In the western portion of the central shrine in front of the *Tirukachchi Mayanam*, the *Valisvara* temple is located it is said that the Siddhas and the epic personality Vali also worshipped in this linga. This is small shrine and is mentioned in the *panchasat*. It has a symbol in the form of a pillar about four to five feet high which is being worshipped. Its peculiarity lies in its not having the yoni pedestal common to a linga.⁶¹⁵ Architecturally, this temple seems to be build during the late Vijayanagara period. This temple is seen upto the prastara, the above structure of the ceilings are out of existence. At the four corners above the ceiling are placed the stone nandis figure to symbolize the Saivite temple.

⁶¹⁴ K.M. Muthuswami Pillai, *op.cit.*, p.38.

⁶¹⁵ V. Ramanatha Ayyar, “*Development of the name and composition of a Divine symbol at Kanchi*”, *op.cit.*, p.149.

Tirukachchi Mayanam Temple

In front of Nandi mandapa, the Tirukkachchi Mayanam temple is located. It is one of the *Tevaram Tirumurai Sthalams*, saint Appar alias Tirunavukkarasar hailed this temple in many hymns. *Mayanam* literally means a graveyard. The Kapalikas, an extreme sect of Saivism were practicing the tantric rites in the graveyard. This temple was associated with Kapalikas and their worshipping practices. It is considered that this temple should be in a separate temple, later on, it was incorporated within the Ekambaranatha temple complex. There is an Umasamhita Siva panel of sculpture curved in the interior part of the *garbha grha* behind the linga. Tirunavukkarasar of Seventh century C.E., makes mention about this deity as “*Kachchi Mayanthan*”. The structural designs of the *Garbhagrha*, *Ardha mandapa* and its sculptural style employed in the *devakosthas* are seems to be the contribution of the early Chola period.⁶¹⁶ In the record of Uttama Chola, it is mentioned to *Tirumayanappurattu-kadavul*.⁶¹⁷ In the epigraph of Rajadhiraja I, datable to 1045 C.E., refer to this deity as *Brahmisvaramudaiyar*.⁶¹⁸ In the epigraph of Kulottunga I, datable to 1076 C.E., refer to the god as *Brahmapurattu Mahadeva*.⁶¹⁹

Siva Siva Oli Mandapam

It is constructed near the Rajagopura, the *otuvars* and pious devotees singing songs from *tirumurai* is a significant feature could be seen every day at this *mandapa*.

Sarabesa Mandapam

It is known as *Navarathiri mandapam*. Here, the processional deity was invited and mounted on their vehicles to be held in the festive occasion. It has the measurement

⁶¹⁶ Seetharam Gurumurti(Ed), *Kanchipuram Mavatta Thozhiyal Kaiyedu* (Tamil), Chennai, 2008, p.151.

⁶¹⁷ *ARIE*, 1906, no.2.

⁶¹⁸ *SII*, Vol.IV, no.867.

⁶¹⁹ *ARIE*, 1893, no.1.

of 9 metres length, 6 metres breadth and 7 1/2 metres height.⁶²⁰ It is supported by twelve pillars which have been serially arranged in this courtyard. The back side of this Mandapa is joined with the wall of the third *prakara*. It is southern faced Mandapa for the purpose of holding the *vahanas* or processional vehicles of the *utsava murtis*. It is covered by the walls in the east and west. During the occasion of Navaratri days, Parvati brought to this mandapa and highly decorated and installed for the worship of the devotees.

Subrahmaniyar Shrine

An image of Subrahmanya with his consort of Valli and Deivayanai are worshipped in this shrine. The lord Subrahmanya is in standing posture. He is depicted with peacock vehicle. The concept of establishing a *parivara* shrine to this deity is commenced from the days of early Chola period. So, this temple should be established at the times of Chola rule at Kanchipuram.

Fourth Prakara

It is measured 340 metres in length and 269 metres width. It is an open air circuit and having the compound with a *Rajagopura* on the Southern outer wall of this temple complex. *Kambai tirtha* or sacred tank is located in just opposite of the Thousand Pillared Mandapa and the temple garden called *Nandavana*. This *prakara* consist of Vikata Chakara Vinayaka Shrine, Arumugar shrine.

Thousand Pillared Mandapa

It has the measurement of 63.54 metres length and 45.37 metres breadth in circumference.⁶²¹ It seems to be the contribution of the Vijayanagara rulers, which is familiarly known as *Ayirankal Mandapa* in Tamil. It has consist of 655 pillars belongs to

⁶²⁰ K.M. Muthuswami Pillai, *op.cit.*, p.39.

⁶²¹ *Ibid.*, p.39.

many rulers. It was primarily held as a hundred pillared hall at the times of Cholas. There are certain epigraphs refer to this hall as *Vickrama Cholan Nurrukkal Mandapa* and *Kulottunga Cholan Nurrukkal Mandapa*. During the times of Vijayanagara rule, this hall is changed into a Thousand Pillared hall.

Vikata Chakra Vinayaka Shrine

It is located at the entrance of the Thousand Pillared hall or Mandapa. An image of Tirumal worshipping the Vinayaka has been found. According to the legend, once Tirumal used the Sudarchana Chakra against the god Virabhadra and the Chakra abide in Virabhadras garland of skulls. Then, Tirumal ordered to Viduvasena to perform a dance before him. The Chakra has come out and fallen before the Vinayaka, he taken it and asked to once again dance before him. This play ends with bestowing the chakra to him by the Vinayaka. So, the playful deity of Vinayaka is called as Vikata Chakra Vinayaka. The *Kandapuramam* refers to the deity as, “*Vikata Chakra Semmugam Aintulan*.” The *Kachchi Ekambaranatarula* of fourteenth century C.E., refers to this deity as,

“*Carrariya ayirakkal mandapattuc carvaka*

Erra mutanae initiruntu – porrum

Viralvikata Cakkaravi nayakanai ettun

Tiralvikata cakkirayu tam.”

Fifth Prakara

It is measured as 365 metres length and 304 metres breadth.⁶²² It is an open air circuit located on the four sides of the outer wall of this temple complex. The devotees who believed the agamic rules were performed the circumbulatory rite in this *Prakara* before entering into this temple complex.

⁶²² *Ibid.*, p.38.

Tirumatil

The entire temple complex was surrounded by high walls measured in 30 feet. The series of Nandi figures adds the majestic look of the high compound wall. There are certain Tirthankara sculptures also found in the precinct of compound wall. It seems to suggest that the existence of a Jain settlement near this temple in view of some scholars.

KACHCHAPESVARA TEMPLE

This is an ancient temple located in south of Ekambaranatha temple and heart of the city. It is located in the Raja Street. There are 21 inscriptions are found in this temple. This temple covers an area of about five acres. The major portions of its architecture were built by the Vijayanagara rulers. The Lingam installed in this temple is known as Kachapeswarar. The Sthala Vrksa or sacred tree is Muruga tree and Tirtha is Istasiddhi kulam. There are three prakaras or circuits in this temple. Some of the structural edifices of this temple could be dated to the Chola times, on the basis of epigraphs and style of the art employed in the structural parts. The courtyard and ritual halls were the contribution made by the Vijayanagara rulers. Some of the broken Pillars belongs to Pallava period are scattered in this temple. The Surya Chatakam of Seventh century C.E., and its one hundred verses were inscribed in a pillar opposite to the Shrine of Durga.⁶²³ It seems to be a later copy of the earliest one.

Name of the Deity

The presiding deity Kachchapesvarar is well known during the times of Rajaraja I.⁶²⁴ In Danti alangaram⁶²⁵ belongs to 7th century C.E., having a reference about the

⁶²³ V.Narayanaswamy, *op.cit.*, p.52.

⁶²⁴ *ARIE*, 1921, no,79.

⁶²⁵ T.Porkodi, *Kanchipuram Kachchabesvara Koyilin Sthalam, Murti and Tirtha*, Natana Kasinathan & M. Chandra Murthy (Ed), *Kanchipuram Mavatta Kalaigal, (Tamil)*, Chennai, 2011, p.60.

presiding deity of this temple as, “*Kacchalai Yemman*.” he is extolled in the work of Kachchiyappar Kandapuramam.⁶²⁶

Legend

As per legend, lord Vishnu under a curse took the form of tortoise. In order to get relief from this curse, he took refuge under a tree in this temple, and along with goddess Lakshmi offered prayers lord Siva. Pleased with his prayers lord Siva lifted the curse and lord Vishnu regained his original form. This story is depicted in a sculpture found in a pillar of this temple. A series of Buddha images on the pillars of an inner *Mandapa* found in this temple. It seems to be the existence of a Buddhist *Vihara* in many centuries ago, later it was converted into a Siva temple.⁶²⁷

Central Shrine

Epigraphs have no furnish any details about the date of this temple. On the basis of the epigraphs of Rajendra I, found in the east and north walls of the central shrine, Among them the earliest record datable to 1016 C.E. reveals the fact that this temple should be constructed at the times of Rajaraja I. Architecturally, the entire structural parts could be ascribed to Rajaraja I. the central shrine has measured 5 metres length and 5 metres width. The presiding deity is *pratishta linga* is known as Katchapesvara. There is a sculptural panel of Somaskanda found behind this linga, which is the salient feature of Pallava temples at Kanchi.

Inner Prakara

⁶²⁶ *Ibid.*, p.61.

⁶²⁷ Prema Nandakumar, “*Kanchipuram, the four fold Glory; Siva Kanchi*,” *Prabuddha Bharata (Journal)*, Vol.112, no.7, Kolkatta, July 2007, p.445.

It has measured as 19 metres length on the south – north direction and 5 metres length on the east-west direction. The breadth of this prakara is measured as 4.5 metres.⁶²⁸

Nalvar Shrine

The west faced shrine for the four Saiva saints of Appar, Gnana Sambandhar, Sundarar, Manicka Vasagar is located. The image of appar stands on a pitha and holds the ulavarapadai. The shaven head, he doesn't have any ear ornaments. He is in anjali pose. The image of Sundarar is differentiated with the helmet called tiara in association with his royal blood. He wore ear ornaments called bahlamalas and the fabrics are denotes the nobility of the saint. The image of Sambandhar represents a young personality. His hands are having the cymbals. The hip ornaments of bells are clearly depicted. The image of Manickavasagar represented with shaven head and the hands posses palm leaf and chaplet. He has two hands, the right hand would represent the chin mudra and the left hand holds the palmleaf. Next to this, the southern peristyle contains the images of 63 Saiva Nayanmars are serially arranged. The practice of enshrining the nayanmars in the temples had started in the middle of the 10th century C.E. by Rajaraja I.⁶²⁹ Images of Vinayakar and Arumugar with consorts were found. A series of Siva lingas are installed in this Prakara.

Subrahmanya Shrine

Eastern faced shrine for Subrahmanya with his consorts of Valli and Deivayanai were found. The stone sculpture of this shrine are seems to be later period. The lord Subrahmanya is in standing posture, he has four arms. The right hands hold the Sakthi and Vajra, while the left hands hold the Abhaya and Varada Mudras.

Chandesvara Shrine

⁶²⁸ K.M. Muthuswami Pillai, *op.cit.*, p.58.

⁶²⁹ S. Venkata Rajulu, *Temple and Society*, Mannargudi, 2004, p.45.

There is a Shrine for Chandesvara is located. According to the tradition, the Shrine for Chandesvara should be set up on the north – east corner of the central shrine. The image of Chandesvara is two handed and in Sugasana pose. The right hand holds the tanka (axe) and the left hand is held in Varadha pose.

Navagraha Shrine

The Navagraha Shrine is located on the north – east corner of the Prakara.⁶³⁰ A raised platform has portrayed the stone images of nine Graha devatas like Sun, Moon and others. The sun and the moon are in Samabhanga attitude on their pedestals. The planets are highly respected and scrupulously worshipped by the devotees, as they are believed to influence the fortune of human beings.

Tirumal Shrine

There is a Shrine for Vishnu, he is in standing posture. He is known as Adisesha Perumal. It is peculiar that a Vishnu shrine is located within a Siva temple complex, next to the Ekambaresvara temple in Kanchi. The stone image of Vishnu in the name of Tirumal is seen with his consorts Bhudevi and Neeladevi in Sukhasana posture. He holds a disc in the upper right hand and Sankha in the upper left hand. The lower right hand shows the Varada hasta and he holds a Padma flower in the lower left hand.

Dharma Siddhisvarar Shrine

There is a Pratishta linga in the name of Dharma Siddhisvara is worshipped in this shrine. It is an eastern faced shrine; the big linga is made of granite stone from the base to the top. It seems to be built during the times of later Cholas rule.

Yoga Siddhiswarar Shrine

In the western side of the utsava mandapa, a linga is worshipped in the name of Yoga Siddhiswarar. It is eastern faced Shrine and its northern wall bounded with the

⁶³⁰ K.M. Muthuswami Pillai, *op.cit.*, p.57.

pillars of the Utsava Mandapa, at the entrance of this shrine a Narthana Ganapati figure is portrayed on its right wall.

Outer Prakara

In the south – western portion of Outer Prakara possessed an image of Utsava Bhera or bronze sculpture of Somaskanda Murti. The outer Prakara has measured 92.25 metres length on the south – north direction and 83.23 metres length on the east- west directions.⁶³¹

Gnana Siddhiswarar Shrine

South faced Shrine for a deity known as Gnana Sidhiswarar as a Pratishta linga. It is believed that this divine symbol for its meritorious quality for bestowing the grace of wisdom to the worshippers. The encircled stone walls are indicates the ancient of this Shrine.

Sadhur Mukha Linga

A four faceted linga is found. It is a Pratishta linga normally found around the central shrine in the Siva temple complex. The installation of different variety of lingas near the central shrine is the customary practice found in the major temples of Madurai, Thanjavur and other places of Tamil country.

Natarajar Shrine

An image of Natarajar with his consort Sivakamai also worshipped. The utsava bheras of these deities is regularly received pujas and worship. The lord performs the ananda tandava dance. He has four arms are projecting the usual typology of this aspect. This structure could be assigned to the Vijayanagara period on the stylistic ground.

Subrahmanya Shrine

⁶³¹ K. M. Muthuswami Pillai, *op.cit.*, p.58.

Images of Subrahmanya with his consort of Valli and Deivayanai were found. Subrahmanya and his consorts are in standing posture. The stone images of these deities were adorned with flower garland during the time of worship and rituals performed.

Durga Shrine

In the eastern side of the outer prakara and adjacent to the Raja gopura, the Durga Shrine is located. It is measured as 3.5 metres length and 3.5 metres breadth. Central shrine and ardha mandapa are seems to be the contribution of the imperial Cholas. A fourteen pillared mandapa also found, which seems to be a later addition of the Vijayanagara –Nayak rule. In the epigraphs of Rajaraja I and Rajendra I, the deity is called Ainjandi - Durga Bhattarki.⁶³² Among the records of Rajaraja I, datable to 991 A.D is the earliest one and this shrine could be ascribed to his times.

Bhairava Shrine

In the eastern side of the outer Prakara, next to the Durga Shrine, a separate shrine for Bhairava is located. It is measured as 3.5 metres length and 3.5 metres breadth.⁶³³ Bhairava is one of the parivara devata came into practice even from the days of Pallavas, particularly in the Kailasanatha temple at Kanchipuram. This shrine seems to be the contribution of the later Cholas. Bhairava is in standing posture, as per usual typology; the lord is accompanied by a dog. The ferocious aspect of bhairava is clearly shown.

Surya Shrine

⁶³² *ARIE*, 1921, no.69; 80; 78

⁶³³ K.M. Muthuswami Pillai(Ed), *op.cit.*, p.55

A small Shrine for Surya is located. It is measured as 3 metres length and 3 metres breadth.⁶³⁴ A stone image of Surya, which is facing the west direction found, inside of this shrine. He is in standing posture and has four arms. The halo is found behind the head of the lord. The right hand holds the lotus flower and Abhaya Mudra, the left hands hold the lotus and Varada pose. A horse is depicted behind the lord Surya.

Pancha Santhi Vinayakar Shrine

In the eastern side of the Ayyanar shrine, this Pancha Sandhi Vinayakar is located. A record of Rajendra I ascribed to 1016 C.E., registers a sale deed of land for the maintenance of this shrine by the merchants of Kanchipuram.⁶³⁵ This shrine is called in this name for its strategic location amidst of other parivara shrines. A stone image of Vinayaka is found inside of this shrine. A front mandapa welcome the worshippers to perform the circumbulatory rite. The broken pillars of Pallava period are having the sculptures of Kapalikas are stands infront of this shrine.

Sathyamozhi Ganapati Shrine

In the south western corner of the temple, a Shrine for Ganapati is located. This shrine is eastern faced and inside the sanctum, a stone image of Ganapati is found, which has no artistic designs and embellishment seems to be very later origin.

Ista Siddhiswarar Shrine

It is located near the pool of the Ista Siddhisam. According to the Kanchipuranam, once, the sage Thathisi was killed by a king named Kuban, at the time of a quarrel. He prayed to the Sukkiran, who brought him alive. Then he advised to worship the Istasiddhisvara linga and overpowered the king again. This shrine has measured as 16 metres length and 7.30 metres width.⁶³⁶ The central shrine and Ardha Mandapa with a

⁶³⁴ *Ibid.*

⁶³⁵ *ARIE*, 1921, no.76.

⁶³⁶ K.M. Muthuswami Pillai(Ed), *op.cit.*, p.56.

front Mandapa and Balipitha and Nandi image are situated in the horizontal line. The south wall of this shrine has possessed the images of Dakshinamurti and Vinayaka. The northern side has the shrine of Durgaa and Chandesvara. The eastern side of this shrine has an image of Lingodhbava Murti.

IRAVATHESWARAR TEMPLE

It is located in the Kammalar Street in Siva Kanchi of this city. This temple is praised in the Tirukkuriippu Tondar Puranam.⁶³⁷ Locally, the temple is known as Mrtyunjesvara, the lord who protects one from the death. Entry into the temple is provided by flight of steps that appear to the left as one approach the temple. A Balipitha and small Nandi Mandapa stand in front of the central shrine. The temple seems to have undergone renovation at periodically, the stucco images on the Vimana and the Ardha Mandapa projections shows that they are later additions. According to the legend, to relieve the fear of dead, the sages were performed worship towards lord Siva with installing a linga at Kanchi, which is known as Iravathanesvarar. Another legend relates to this linga to the episode of Markandeya, who worshipped this linga.

Name of the Deity

The presiding deity is a pratishtha linga known as Iravatheswarar. In just behind this linga, a sculptural panel of Somaskanda has found in the back wall of the Garbha grha.

Central Shrine

Inside of the central shrine, a dhara linga made of black stone has found. In behind of this linga, the rear wall has a Somaskanda murti panel is found, as usual typology of Rajasimha Pallava monuments. Siva, Uma and Skanda are seated on a Simhasana pedestal. The crown of Siva bore an umbrella. Brahma and Vishnu are in anjali

⁶³⁷ Natana Kasinathan & M. Chandra Murthy (Ed), *op.cit.*, intro. p.9.

posture.⁶³⁸ A three storeyed Vimana adorned the superstructure of the central shrine. Nandi images are found on the four corners of the vimana tiers.

Vinayaka Shrine

In the south west corner of the Prakara, a separate shrine for Ganapati is located. It is a modern construction is made of cement and brick works. An image of Vinayaka is in stone belongs to later period.

Subrahmanya Shrine

In North – west corner of the Prakara, a separate shrine for lord Subrahmanya is located. “Su”means happily allied to and “Brahmaniam” mean Brahmajnana (divine knowledge). He is known as Skanda, Kumara, Kartikeya and Shunmuga and so on. In most of the Saivite temples under study have the shrines for Muruga are raised near the central shrine. The deity of Subrahmanya and his consorts of Valli and Deivayanai are worshipped in the form of stone images. These images in the stylistic pattern seem to be later period.

Muha Mandapa

In front of the Garbha grha or central shrine, mukha mandapa is located. In this mandapa seems to the Vijayanagara period. The corridors of pillars are architecturally indication of Vijayanagara art.

Maha Mandapa

There is a pillared Mahamanadapa is found. Inside of this mandapa, the images of dancing Siva with eight arms, Nandi devar, Bhuta gana, Parvati are seen in the southern

⁶³⁸ K.M. Muthuswamy Pillai (Ed), *op.cit.*, p.17.

wall. The northern wall consists of Ravana anugrah murti panel. Two Dvarapalas are adorned at the entrance of this maha mandapa.

Nandi Mandapa

On ground plan, in front of the Maha Mandapa, a small Nandi Mandapa is located. It has four mini pillars to support the superstructure. The raised platform or basement is having a small Nandi image. The Nandi image is made of stone. The seated *nandi* image is devoid of hump. The ornamental bell is worn in the neck. A two storeyed small vimana appears over this mandapa. On its first tier consist of a series of ganas appears in the form of *Ayudha Purushas*. The second tier is adorned with the nandi images at the four corners. The superstructure is made of stucco images.

Balipitha

A raised platform is used to perform the rite of offerings. The architectural parts consist of *upabitha*, *jagati*, *vritta kumuda*, *kantha* and *pattika*. The height of the altar is equal to the basement of *ardha mandapa*.

Tirumatil

The sacred wall of the temple is covered in the four directions. The back side of the central shrine, the wall has a two storeyed dwarf *Gopura* adorned with five *Kalasa* or finial. This superstructure is made of brick, mortar and stucco work.

PIRAVATANESVARA TEMPLE

This small temple is located in opposite of the Iravadhan Eswarar temple near the New Railway Station. The west faced temple has a garbha grha and Agra mandapa. This temple is maintained by the Archaeological Survey of India. Sand stones have been used to build this temple. The entire structure is raised on a 3 to 4 feet high Adhithanam. The Vimanam is two storeyed and circular at its top.

Mythology

When sage Vamadevar was inside his mother's womb he prayed to God Siva with great devotion to prevent him from being born on this earth. The sage was very much afraid of the cycle of births and deaths. Siva was pleased by the child's sincere devotion to him and the very advanced thoughts even in mother's womb. He told the sage Vamadevar to go to sacred Kanchi and pray him there to get rid of the cycle of births and deaths. He took God's advice, went to Kanchi after his birth, established an idol of God Siva there, worshipped him and freed himself from rebirths. So the sacred place came to be known as Piravathanam.⁶³⁹

Central Shrine

On ground plan, the central shrine is built on a raised basement and contains a pratishta linga inside of the sanctum. Behind this linga, a sculptural panel of Somaskanda Murti is found, as per the usual typology in the temples of Rajasimha. The Vimana of this shrine is of two storeyed. The bhitti portion of the central shrine has the sculptures of Dakshinamurti in the south and Siva with his attendant, Brahma and Vishnu.

Agra Mandapa

As usual typology, the lion based pillars are supports the superstructure. On the walls of this mandapa contains the images of Mahisasuramardini in the north and Gajalakshmi in the South. Two sculptures of dvarapalas are flanked at the entrance.

THIRUMETRALINATHER TEMPLE

Name of the Deity

The presiding deity is Tirumetralinathar, consort Kamakshi, the *sthala vrksa* or sacred tree is tumbai and *tirtha* or sacred tank is called Vishnu tirtham. There are two *prakaras* around this temple complex. A hymn about this temple composed by

⁶³⁹ *Ibid.*, p.161.

Kapiladevar is consists of the eleventh Tirumurai of Tevaram.⁶⁴⁰ An expired work of Tirumerrali Purana composed by Iravana Siddhar belongs to 16th Century A.D. probably had the account of this temple.⁶⁴¹ This temple is located 3 kms away from the railway station of Kanchipuram. The Saiva saints of Tiru Gnana Sambandar, Sundarar and Manicka Vasagar were praised to the presiding deity of this temple with composing many hymns in Tevaram. The term *Merrali* means the west facing temple in Tamil. Appar hymns on this temple prove that the temple is existed even from the days of Mahendravarman I.⁶⁴² There are six inscriptions belongs to the Pallavas to Vijayanagara times has found. A record pertains to Dantivarman refers a gift of land and existence of a Saivite monastery.

Legend

As per mythology, lord Vishnu observed penance here for getting Sivaswaroopam (identify with Siva on his form) lord Siva appeared before Vishnu and give a boon that the latter should continue his penance at this spot till saint Tirugnana Sambandhar came and composed the devotional hymn. Accordingly, the Saiva saint composed a Tevaram hymn in praise of this linga and he took a permanent residence here as a lingam facing the west. Hence, the deity obtained the name of Metralinather.

Central Shrine of TiruMetralinather

There is a Pratishta linga known as Metralinather or Metrali Eswarar found in this shrine. The western faced central shrine is square in plan. A small Nandi Mandapa is located in front of this shrine. A single tier Vimana adorned in this central shrine. The entire structure of this shrine has rebuilt in recent times. The epigraph of Raja Narayana

⁶⁴⁰ S. Krishnamurthy, *Thozhiyal Nokkil Kanchipuram Mavattam (Tamil)*, op.cit., p.74.

⁶⁴¹ Mayilai SeeniVenkatasamy, *Marainthu Pona Tamil Noozhkal (Tamil)*, Chennai, 1959, p.265.

⁶⁴² C. Minakshi, *The Kailasanatha temple.*, op.cit., p.5.

Sambhuvaraya confirms the name TiruMerrali to this temple.⁶⁴³ Sundarar extolled this temple in his hymn as

“Maligai Sul TiruMerrali”

“Thankalanit TiruMerrali”

“Mamathi Sul TiruMerrali”

It refers to the temple has surrounded with buildings, fertile paddy fields and high walls.⁶⁴⁴

Chandeswarar Shrine

In the northern corner of the temple, the south faced Shrine for Chandesvara has located. The image of Chandesvara belongs to later period. He has two arms and seated in *Sukhasana* pose, the right hand holds the *Tanka* and the left hand is held in *Varadha* pose.

Dakshina Murti Shrine

In the southern prakara of the temple, there is a small Shrine for Dakshina Murti has located. As per usual typology, he is the god of south direction portrayed in the yogic mood. He is in *Virasana* attitude, the banyan tree besides the mountain are portrayed.

Navagraha Shrine

In the north-east corner of this temple, a platform for the worship of Navagraha Devatas is found.⁶⁴⁵ As per the usual typology, the images of Surya, Chandra stands in the western faced. Other deities are serially arranged in this platform.

⁶⁴³ *Ibid.*

⁶⁴⁴ Palur Kannappa Mudaliar, *Thondai Nattu Padal perra Sivathalangal (Tamil)*, Chennai, 1969, p.52.

⁶⁴⁵ K.M. Muthuswamy Pillai (Ed), *op.cit.*, p.139.

Sakthi Shrine

East faced Shrine for the goddess of Sakthi is located. Here, Sakti is called in the name of Parasakthi Amman and receives the regular worship by the devotees. A stone image of Sakthi is in standing posture and armed with the weapons in her hands.

Nalvar Shrine

In Northern corner of the *prakara*, a small Shrine for the four Saiva saints known as Appar, Sambandar, Sundarar and Manicka Vasagar. The north faced images of these four Saiva saints were regularly worshipped. The statues of the Nalvar and its building are belongs to modern times.

Otha Urugeswarar Shrine

The central shrine for a pratishta linga known as Otha Urugeswarar is located. From the basement to the prastara is made of stone, above the ceiling is completely renovated and rebuilt with bricks and cement works. The artistic style of the building seems to the Chola period. As per legend, It is believed that the lord Vishnu was so moved by the devotional songs of Saint Tirugnana Sambandar on lord Siva and he changed his form into a Siva linga. Hence, the changes described as melting and obtained the name as Urugeswarar. It is completely renovated in recent times.

Surya Shrine

The western faced Shrine for Surya is found. It is located on the right side of the central Shrine. He is in standing posture accompanied with a horse as his vehicle. A halo of rays is depicted behind the head of the deity. He has four arms; the right hands are holds in abhaya and a weapon, the left hands are holds the Varada and a weapon. The shrine is of recent origin and constructed with the aid of cement and bricks.

Vinayaka Shrine

In the southern side of the Prakara, Vinayaka shrine is located. A stone image of Vinayaka installed inside of this shrine. The lord is in standing posture and has two arms. The shrine belongs to modern times.

Kasi Viswanathar Shrine

In the North - West corner of the *prakara* of the Otha Urugeswarar Shrine, the Kasi Viswanathar Shrine is located.⁶⁴⁶ It is usual in every Saivite temple of Tamilnadu having a stone linga is being worshipped in the name of Kasi Viswanatha for the sanctity of that place.

Subrahmanya Shrine

The east faced Shrine for Subrahmanya is located. Subrahmanya is in standing posture with his consorts of Deivayanai and Valli are worshipped. This shrine is of recent building. The entire structure is built of cement and brick works. The superstructure of this shrine has a single tier Vimana. In the head of the entrance, the cement sculptures of Subrahmanya with his consorts and his vehicle of peacock are portrayed.

Bhairava Shrine

In the north – western side of the Otha Urugeswarar temple, south faced shrine for Bhairava is located. This small structure is made of cement and bricks. Bhairava is in standing posture, he has four arms. He is in Samabhanga attitude. A dog is accompanied behind the lord. The right hands hold the Parasu and Pasa, the left hands holds the Mrga and Abhaya pose.

Vishnu Tirtha

⁶⁴⁶ *Ibid.*

There is a sacred tank has located on the northern corner of the temple. It is measured as 28 metres length and 22 metres breadth. As per tradition, every temple has a sacred tirtha. It is peculiar in this Saivite temple has the name of Vishnu Tirtha for the sacred tank. There are seventeen footsteps found to get access of this Tirtha.

Raja Gopura

The entrance of the temple has a northern faced Raja Gopura adorned with three tiers. It is constructed with the usage of cement and bricks. The three tiers of this Gopura have adorned with the stucco image of Vishnu worshipping a Siva Linga and other figures are portrayed.

JVARAHARESWARA TEMPLE

This temple is located in the Ekambaranatha Sannidhi Street in Siva Kanchi of this city. In architectural pattern, it seems to be constructed by Kulottunga III. Its axis has the garbha grha, ardha mandapa, maha mandapa, front mandapa, nandi mandapa and balipiha.

Name of the Deity

The presiding deity is known as Jvarahareswara in modern times. In the epigraphs of Vickrama Chola and Telugu Choda ruler Vijaya Gandagopala Deva refers to the presiding deity as Suravattar Mudaiya Nayanar.⁶⁴⁷ In the epigraph of Kumara Kampana, this temple mentioned as Sura Vadinda Nayanar.⁶⁴⁸

Legend

Siva produced Arumuga form his third eye on the forehead to destroy the asura named Surapadman. After the destruction of this Surapadman, he was pacified by

⁶⁴⁷ *ARIE*, 1910, no.228.

⁶⁴⁸ *Ibid.*, no.230.

Siva.⁶⁴⁹ The legend declare that devas were rescued from fever (Juram) and as Siva destroyed the asura Surakkan, this temple got the name Juraharesam.

On ground plan this temple consist of an east faced central shine, Ardha Mandapa, Maha Mandapa, Nandi Mandapa and a high platform for offerings called Balipitha.

Central Shrine

The eastern faced central shrine has consisted of a Pratishta linga. About the facing direction of the temples, Percy Brown says the edifice normally faces the east the early morning rays of the sun may penetrate into the holy of holies (sanctum). Such conditions also symbolize the entry of the god into his own temple of world.⁶⁵⁰ The images of Kubera and Indra are seen in performing puja behind this lings is found. This is an east facing temple. There is a Gopuram at the entrance. The entire temple structure has been raised in the style of Chola architecture. Inside the spacious temple premises three distinct structures can be seen. First one is the Bali Peetam. Second, in a small four pillared roofed structure the Nandi (bull) is seated. Third is the main part of the temple. Artha Mandapam has been constructed in a raised platform. One can get into it both in the right side and left side steps. The path through the Artha Mandapam leads to the sanctum sanctorum. As said earlier, this sanctum sanctorum is circular. The Vimanam or roof above neatly aligns with this circular construction. In technical terms it is called as Gaja Brishta Vimanam (resembling the back posture of an elephant) in the language of Indian architecture. From the basement to the prastara is made of stone, above the prastara are built of bricks and mortar. The stucco images of Kala bairava, Vinayaka, Saraba murti, Kaliya nardana Krishna, Yoga Narasimha and Anjaneya are found in the tier and griva kosthas. The Shiva temple in Magaral village – it is 15 kilometers away from Kanchi – resembles Jurakeswarar temple in this respect. The windows around the

⁶⁴⁹ M. Chandra Mouli, *Temples of Tamilnadu, Kanchipuram District*, Chennai, 2001, p.147.

⁶⁵⁰ S. Venkataraju, *Temple and Society*, Mannargudi, 2004, pp.32-33.

sanctum sanctorum have high quality ornamentations in stone and reveal the great skills of the artists.

Nandi mandapa

It has four pillars at the corners to support the superstructure. A single storeyed Vimana found in this mandapa. In side of this mandapa, the stone image of nandi is placed. Nandi is western faced. The architectural parts of *urdhva padma*, *jagati*, *vritta kumuda*, *kantha* and *pattika* on its basement. The stucco images belong to modern times is found on the superstructure.

Balipitha

The architectural parts of the *upabitha*, *padma*, *vritta kumuda*, *kantha* found. The circular stone found on this structure is used for the offerings.

ANEKATANGAVADHAM TEMPLE

The name Anekathangavadham is associated with a temple located at Kaurigundam near Devaprayaga in north India. So, this temple is differentiated in calling Kachchi Anekatangavadham from the days of Tirugnana Sambandha to present times. The term Anekam means an elephant, the elephant faced Vinayaka installed a linga and worshipped it. From that, this temple is famed with the name of Anekabesvarar.⁶⁵¹ It is located on the Puttheri Street and 2.4 kms distance from the heart of the city. Tirugnana Sambandar and Sundarar are extolled this temple in their hymns in Tevaram. There are three inscriptions belongs to the period of Kulottunga I has revealed the importance of this temple during the Chola times.

Name of the Deity

⁶⁵¹ K. Sasikala, “*Tirukkachchi Anekatangavadham*,” Natana Kasinathan & M. Chandramurti., *Kanchipuram Mavatta Kalaigal*, Vol.II, Chennai, 2012, p.69.

The presiding deity is known as Anekathangavathar alias Arun Manneswar and his consort Sri Manonmani. The deity is praised as the destroyer of Gajasura in the hymns of Saiva saints in Devaram.

In the epigraphs of Kulottunga I, datable to 1104 C.E., refer to the deity as *Tiruvanekatangapadamudaiya Mahadeva*.⁶⁵²

Legend

According to the legend, the lord Siva had fled the skin of Gajasura and put to death in this place. It is noteworthy that one of the hymns of Sundarar attributed to this temple and described that this temple was dedicated to Gajasamhara Siva. It is known that Gajasamhara Murti is one of the familiar aspects of Siva both in art and literature. There is certain field of land is known as Anaiurittan Vayal in Tamil located in the western side of this temple.

On the ground plan of this temple consist of the Central Shrine, Ardha Manadapa, Maha Mandapa, Nandi Mandapa, and Bali pitha in a straight line. Then, the shrine for Nalvar, Shrine for Chandesvara is located within the temple complex. The temple encircled by the surrounding walls. A small tower adorned on the northern entrance of this temple.

Central Shrine

It is an eastern faced temple. The presiding deity of the Anekathangavathar in the form of Pratishta linga is being worshipped. A three storeyed Vimana has found in the central shrine. From the basement to prastara is built of stone and above the superstructure is made of stucco works.

Ardha Mandapa

⁶⁵² *SHI, Vol.II*, no.77.

It is adorned with devakosthas on its outer walls. The images of Ganapati and Durga are found in its outer walls.⁶⁵³

Maha Mandapa

The Maha Mandapa contains the two statues of Dvarapalas on its entrance. The images of Ganapati and Durga are found in the north and south walls of this mandapa.

Nalvar Shrine

In the south western corner of the Central Shrine, a separate Shrine for the Saiva saints of Tirunavukkarasar, Tirugnana Sambandhar, Sundarar and Manicka Vasagar is located. The west faced shrine is of recent origin, the images of these saints also belongs to later period. It is notable that a similar Shrine is found inside of the Tirumetralinather temple complex.

Chandesvara Shrine

It is located in the northern side of the Central Shrine; a small Shrine for Chandesvara is located. A stone image of Chandesvara found inside this shrine. The lord Chandesvara is in Sukhasana attitude and has two hands.

Nandi Mandapa

Infront of the Balipitha, a small Mandapa for Nandi is located. There are four pillars stands to support the superstructure of this mandapa. A miniature and two storeyed superstructures adorned this mandapa.

MUKTESWARA TEMPLE

It is located in the Raja Street at Kanchipuram. This temple is under the control of Archaeological survey of India. The temple is well preserved monument exhibits the Pallava style of art and architecture.

⁶⁵³ K.M. Muthuswamy Pillai (Ed), *op.cit.*, p.2.

The name of the Deity

The presiding deity is known as Mukteswarar in the form of Pratistha linga. It is a Pallava temple, Dharma Mahadevi; queen of Nandivarman II constructed this temple. The temple was known as Dharma Mahadevisvaram and Manikesvara in the epigraphs.

On the ground plan, the Central Shrine, Maha Mandapa, Nandi Mandapa and a Bali pitha are located. Architecturally, the simplicity of the plan of the shrine chamber, the style of the lion based pillars and mouldings decorating the podium were resembled with the Dharmaraja ratha at Mamalla puram.⁶⁵⁴ The presence of the records of Nandivarman II,⁶⁵⁵ Rajendra Chola I,⁶⁵⁶ Tirumaladeva⁶⁵⁷ ascertain that this temple was patronized by the rulers of Pallavas, Cholas and Vijayanagara kingdom.

Central Shrine

The presiding deity of Mukteswara in the form of a Pratishta linga is worshipped. Behind this linga, a sculptural panel of Somaskanda murti, a salient feature of Pallavas monuments is found. The images of Saptamatrikas also found in the wall. A three tiered Vimana is adorned on this central shrine.

Maha Mandapa

It has two pillars having the Simhapada base. Inside of the northern wall has consisted of a sculptural panel denoting Indra worshipping a Siva linga. Other images

⁶⁵⁴ A.H. Longhurst, *Pallava Architecture in Memoirs of the Archaeological Survey of India*, no.40, Calcutta, 1930, p.19.

⁶⁵⁵ *ARIE*,1893, no.14.

⁶⁵⁶ *Ibid.*, no.15.

⁶⁵⁷ *Ibid.*, no.16.

found in the walls are of Urdhva Tandava Siva and Dvara palas. The Maha Mandapa is consists of the images like Gangadhara Murti, Ravana Anugraha Murti, Gaja Samhara Murti for the worship. Sculpturally, the bas-relief sculptures and exterior artistic works, the linga and Somaskanda Murti panel are explicit the style of Rajasimha period.⁶⁵⁸

Nandi Manadapa

An image of Nandi is located in front of the central shrine as a remarkable feature in the Siva temples of Tamil country. The image of Nandi seems to be later addition in this temple, which has no artistic embellishments on the surface.

AIRAVATESVARAR TEMPLE

It is located in just opposite to the entrance of Kachchabesvara temple. This temple is in a deteriorated state. It is a small Pallava monument and resembles the artistic value compared with the other temples of Rajasimha at Kanchipuram. As per legend, Indra's elephant worshipped Siva in this temple. Indra is the lord of the devas in heaven, when the milky ocean was churned by the celestials on one side and by the demons on the other side, a divine white elephant appeared. This divine white elephant worshipped the lord Siva in this temple and gets a boon which empowered the elephant to carry the great celestial being Indra on its back.

Central Shrine

This temple is west faced. Inside the sanctum, a sixteen faceted dhara linga is found. A Somaskanda Murti panel is found behind this linga. The northern and southern walls are having the sculptural panels of Brahma and other devas worshipping a Siva linga. The plan of the central shrine is square with simple unpillared porch having its entrance from the west. The panels of the interior wall of the mandapa are in fairly good preservation. The panels on the exterior are almost entirely worn away and filled in with

⁶⁵⁸ *Ibid.*

brick and pilaster. The sculptural panel found in the interior wall of the ardha mandapa is in good preservation expounds the excellence of Pallava art. They are, Indra worshipping a Siva linga, Siva and Parvati bestowing grace to him seated on the mount Kailasa, Urdhva Tandava Siva. In the Prakara of this temple have the modern structures of Vinayaka Shrine and Chandesvar Shrine, they possessed the stone images of Vinayaka and Chandesvara. A modern gateway adorns the eastern entrance of this temple. It is a three storeyed building, the second tier has the stucco image of Siva and the third tier has the stucco image of ladies. In front of the temple a Nandi image and small Balipitha are found.

MATANGESVARA TEMPLE

It is located in the midst of newly constructed residential buildings in the vicinity of the town bus stand, opposite to the CSI hospital. This typical Pallava temple is medium sized one, but has been raised massively in a small space to exhibit a gigantic look. The Muktheswarar and Piravadhan Eswarar temples in Kanchi share this architectural style. These temples are shining examples of architects' vision and creativity. It seems that the Pallava kings could have instructed the architects about the 'small but beautiful' concept. This sand stone structure has an Ardha Mandapa. This Adhishtanam is nearly 6 feet high. So to get into the Mandapam one has to climb the steep steps. The pillars of the Mandapam have typical Pallava style lion figures at the bottom. The Vimanam of the temple has been structured in the Vesara (circular) style. In this place, the sage Mathangar worshipped God Shiva. With the grace of the God, the sage was able to gain the power of control over the five senses.⁶⁵⁹

Central Shrine

The entry into this temple is provided in the southern direction. In the open air Prakara, at first, a sacred tree, images of Sakthi and Nandi are found. The Central Shrine

⁶⁵⁹ K.M. Muthuswamy Pillai (Ed), *op.cit.*, p.171.

and its Mandapa have located on a raised platform. The Matangesvara temple is having a Tritala superstructure, the Talas are square, but carry circular Griva and Sikhara ascends to the Vesara. This temple faces the west. Two pillars in the Mukha Mandapa bore the two royal title of Sri Prabhupati and Aratyamkan denotes to Rajasima Pallava. The superstructure of the central shrine is Rudrachchanda Vimana. The images of Dvarapalas having four arms would be suggested that the temple belongs to the period of later Pallavas, especially of Nandivarman Pallavamalla.⁶⁶⁰

Agra Mandapa

The porch has four piers of the Pallava type, each with a lion base. Over the lion on the piers is an ornamental band with polygonal sided necking large projecting capital and a square abacus over. Inside the walls of the Ardha Mandapam the many divine figures of Siva and Sakthi have been carved out. Siva in Urdhva Tandavam and the Sakthi slaying the demon has been so livingly portrayed. There are two dvarapalakas flanked at the entrance. The sculptural panels found in the inner part of the walls consisted of Ravana anugrahamurti, Gajasamhara murti, urdhva tandava murti, Gangadhara Siva. The bhitti portion of the outer walls has consisted of the images like Kalasamharamurti, Vrscha tandava Siva, dvarapalakas, Lingodhbava, Vinayaka and so on.

CHAPTER – IV

ARCHITECTURE

The term temple is originated from the Latin word, “*Templum*” as a religious institution and place of worship. The temple designated as *prasada* (platform of god), *devagriha* (a house of god), *devalaya* (a residence of god), *kirtana* and *devayatana* (a temple where an idol is installed) serve as centre’s where religion implies and sentiments of the people find a natural outlet. They have varied growth in different parts of the

⁶⁶⁰ G. Joveau Dubrueil., *Pallava Antiquities*, Vol. II, NewDelhi, 1994, p.15.

country and assumed different styles and pattern. The primitive people had the practice of worshipping the nature due to different reasons of fear, love, amaze and gratitude. There is no evidence to prove the existence of temples during the Vedic period. Temples were probably constructed after the Vedic age with the codification of *Agamas* and *Silpasastras*. It is believed that the establishment of temple could be freed from the sins in thousand births and good fortune can be obtained by the construction of a shrine.⁶⁶¹ Joveau Dubrueil, an authority in the South Indian temple architecture analyzed the motif decorations and symbols of the selected temples of northern Tamilnadu. Later, this criterion is followed by the scholars like C. Sivarama murti, K.V. Raman, Suresh B. Pillai and others. Decorative motifs and symbols of the temples differ, one age to another and one region to another depending upon the level of financial support of the patrons and merchant guilds. The super structure of many temples underwent renovation at modern times. Therefore, the parts only *Upapitha* to *Prastara* are examined. In this attempt, the scholar has confined to analyze and highlight the points, which are they architecturally significant. So, the researcher is limitedly chosen and analysed the particular temples and their structural development.

Constructing materials of temple

Primarily, wood, bricks, mortar, timber and stones are used as constructing materials for a temple. In the later Vedic period, the Taittiriya Samhita was first refers that *Istikas* or bricks utilized as building material in the sacred architecture.⁶⁶² The *Matsya Purana* referred to the temples was built of bricks, wood, and stone. The *Vishnudharmottara Purana* suggest that a temple could be built in clay, wood, stone, iron, copper, silver, gold and gems.⁶⁶³ The edifices are of three types distinguished on the basis of constructing materials. They are called *Sudha* consisting of a single material,

⁶⁶¹ R.C. Sharma, “*Glimpses of Architecture in the Agni purana*”, *Kala (Journal of Indian Art History Congress)*, Vol.VIII, Guwahati, 2003, p.16.

⁶⁶² Bechan Dube, *Geographical Concepts in Ancient India*, Varanasi, 1967, p.130.

⁶⁶³ R.C. Sharma, “*Glimpses of Architecture in the Agni purana*”, *Kala (Journal of Indian Art History Congress)*, Vol.VIII, Guwahati, 2003, p.16.

Mishra consisting of two materials and *Sanchirna* is of three or more materials.⁶⁶⁴ The early structures were rock cut temples, in the South for a quite a long time; they were constructed of wood, bricks and mortar. The practice of using the stone was systematically introduced by Mahendravarman I in Tamilnadu. In stone, the various kinds were utilized for building the structural parts and sculptural art of the temple. Among them, sandstone, laterite, chlorite are remarkable. Sand stone is of a grey colour, coarse grain and ochreous tint are used to delicate carving and great firmness. Narasimhavarman II experimented with different kind of stones in temple structure, such as blackish hard variety of leptinite, hard- reddish gneiss, softer grayish – white granite and hard pinkish gneiss in the temples of Mahabalipuram and Panamalai.⁶⁶⁵ In the case of Kanchipuram, he implemented the soft stone tradition and had to employ the coarse, friable, local sandstones for the construction of temples. The use of hard stone in the parts of *adhistana* and its components is distinguishable. *Karpur* denotes the cementing of stones and *candu* as the coating substance used in the temple walls has mentioned in the South Indian temple epigraphs.⁶⁶⁶

Temple and its Symbolism

In theological aspect, the temple serves as the body of the god, with the central shrine as its spiritual centre. The summit of the tower, the decorative amalaka, is equated to the head, the tower to the body's trunk. The sanctum is the nerve centre, the transept projections from the *Maha Mandapa* are defined as the outstretched hands and pillars and the lower plinth or platform is represented by the feet. The temple is intently poised between the elements of placed near water, built of and on earth, the home of fire; tower is the embodiment of fire and its apex of Ether.⁶⁶⁷ The vertical axis of the temple is

⁶⁶⁴ T.V. Sairam, *Indian Temple Forms and Foundations*, Delhi, 1982, p.30.

⁶⁶⁵ K.R. Srinivasan, *Temples of South India*, New Delhi, 1972, p.111.

⁶⁶⁶ K.G. Krishnan, "Architectural terms in South Indian Temple Inscriptions," *Studies In South Indian History and Epigraphy*, Vol. I, Madras, 1981, p.2.

⁶⁶⁷ Michael W. Meister, "The Unity and Gravity of an Elemental Architecture", Kapila Vatsyayan (Ed), *Prakrti*, Vol.3, *The Agamic tradition and the Arts*, New Delhi, 1995, p.123.

known as the *Brahama sutra*, the pillar is symbolically unites the earth and sky.⁶⁶⁸ The form of temple is represented of a celestial palace on top of the heavenly mountain. That is why the earliest structural temples were named after the holy mountains *Meru*, *Mandara* and *Kailasa*. The Kailasanather temple at Kanchipuram is compared to the holy mountain *Kailasa* in one of the epigraph of the Rajasimha Pallava.

The Evolution of Temple vimana

The term *Vimana* used in the South Indian temple epigraphs refer to the entire structure from *Upana* to *Stupi*⁶⁶⁹ in the central shrine of the temple. The *Vimanas* are different in one region to another region and one period to another period and dynastic variations in their style. *Manasara* accepted *Vimana* upto twelve storeys of a temple. Kashyapa *Silpasastra* describes the sixteen storeys of a temple. The *haras* or row of miniature shrine composed of *Kutas* and *Salas* around each of the storeys form the most characteristic features of South Indian *Vimana*.⁶⁷⁰ *Mayamata* mentions the measurement and characteristic wise the *Vimana* are classified into four categories for four caste divisions of Hindu society. They are *uttama*, *mathyama*, *athamam* and *nisam*.⁶⁷¹ Based on the shape of the *Vimana* especially its *Sikhara* and *Griva*, the temples are classified into *Nagara*, *Dravida* and *Vesara* style.⁶⁷² There are five basic shapes of *Vimana* have been referred in the *Silpa* texts, they are *Vajra* (square) is affiliated to Vishnu, *Kailasa* (circular) is related to Siva, *Pushpaka* (rectangular) is associated to Vaisravana, *Manika* (oval) is connected to Varuna and *Trivistapa* (octagonal) is affiliated to Indra.⁶⁷³ The Indian temple employed universally applied principles of construction. The Hindu temples construction is based on the usage of post, beam and corbel techniques marked by great exterior mass and small poorly lit interior spaces. *Brihat Samhita* makes mention

⁶⁶⁸ John Guy, *Indian Temple Sculpture*, Chennai, 2007, p.67.

⁶⁶⁹ K.G. Krishnan, *op.cit.*, p.1.

⁶⁷⁰ Edith Tomory, *op.cit.*, p.124.

⁶⁷¹ K.S. Subrahmanya Sastri (Ed), *Mayamatham*, part.I, Thanjavur, 1966, p. 56.

⁶⁷² S.P. Gupta & S.Vijaya Kumar, *Temples in India- Origin and Developmental Stages*, New Delhi, 2010, p.147.

⁶⁷³ K.V. Soundara Rajan, “*The Matrix of South Indian Architecture*”, *Journal of Indian History*, Vol. XLIII, part.III, Trivandrum, Dec. 1965, p.791.

of a certain profession of temples suggest the elevation of double the width of the shrine, *Kati* (waist), one third of the total height and *Garbha grha* and half the width of the shrine. *Kapotapali*, which architecturally represent dovecot made in between the projecting gable ends at the roof level, is to be provided to raise the height of smaller temple structure. In medieval age temple, a moulding or cornice with a curvature is often called *Kapota*, which seems to have originated with actual dovecot covered by an ornamental *Chhadya*.⁶⁷⁴ The construction of *Sikhara* is attested in the *Matsya Purana* and epigraph of Kharavela belongs to second century B.C.E.⁶⁷⁵ The Pallavas, Pandya and Cholas established new villages and temple building expanded in accordance with the *Agamic*, *Vastu* and other texts. The caves and Ratha buildings at Mamallapuram were carved out with the prescription of the *Vaikhansa* and *Mayamatha*.⁶⁷⁶ In the inscriptions of South Indian temple has various terms regarding the architectural parts of the *Vimana* from the plinth upto the cornice were referred as *jagatippadai*, *kumudappadai*, *kudappadai*, *pattigaippadai*, *kandappadai*, *palagaippadai*, *kalppadai*, *tadippadai* and *potigaippadai*.⁶⁷⁷ The architectural parts of curvature, arched window, the apse and the nibbed barrel vault are the models of wood carvings employed in stone temples.⁶⁷⁸

AIRAVATESVARA TEMPLE

The Airavatesvara temple is built of sandstone and the part from the *upana* to *prastara* alone now exists. The superstructure above the *prastara* is out of existence. The *adhistana* consists of *upana*, *jagati*, *tripatta kumuda*, *kantha* and *prati*. The *bhitti* part has been largely damaged and rebuilt in recent times. It has the pilasters, *devakosthas*, *torana* and so on. The *bhuta* figures are seen in the part of *vajana*. The niches of the walls have the images of *Tripurantaka*, *dvarapalas*, *Tandava Siva*, *Brahma*, *Ganapati* and so on.

⁶⁷⁴ M.C. Joshi, *op.cit.*, p.209.

⁶⁷⁵ V.R. Ramachandra Dikshitar, *op.cit.*, p.112.

⁶⁷⁶ R. Nagasamy, “*Contribution of Tamilnadu to Sanskrit in Pallava and Chola period- mainly from Epigraphs*,” *International Sanskrit Conference – 1972, Vol.I*, New Delhi, 1975, p.424.

⁶⁷⁷ K.G. Krishnan, *op.cit.*, p.2.

⁶⁷⁸ George Michell, *op.cit.*, p.80.

ANEKATANGAVADHAM TEMPLE

The Anekatangavadham Vimana belongs to Chola period. The Anekatangavatham temple Vimana is made of stone, bricks and pilaster and has two tiers. The first tier has the *karna kutas* at the corners and *sala* structure in the centre; it has stucco images of Dakshinamurti in the south and Narasimha in the west and Brahma in the north respectively. The second tier has the stucco images of Nandi at the corners and a stucco figure at the centre. The square *talas* are topped with a circular *griva* and *sikhara*; the above portions of the *prastara* are seems to be a later addition, which was completely renovated in the modern times. On its vertical parts consists of adhistana, bhatti, prastara, griva, sikhara and stupi. It is horizontally divided into karna, panjara, sala, panjara and karna. From the base ment to the prastara is made of stone, above to that is made of stucco works. The padabandha variety of adhistana consists of upana, jagati, tripatta kumudha, kampu and pattika. The bhatti part has the sala devakosthas, kumbha panjaras, kambha stambha and so on. Miniature kudas are decorated in the prastara. The superstructure raised above the prastara found in two storeys and surmounted by an octagonal griva and sikhara. Valabhi vajana is encircled in the lower relief of the prastara. The dravida style of sikhara is topped by a stupi, made of stucco works.

EKAMBARANATHA TEMPLE

The Ekambaranatha Vimana belongs to modern times and made of polished black stone. It is vertically divided into adhistana, bhatti, prastara, griva, sikhara and stupi. Its parts have been horizontally divided into Karna, panjara, muhasala, panjara and karna. The walls of the Vimana are consists of sala panjaras, pilasters and kostha panjaras. Pilasters are having the nagabandha and three headed pushpa potika. Kostha panjaras are topped with sala structure. The kudas found in the part of kodungai. Its adhistana consist of upana, padma jagati, vritta kumudha and kantha.

JVARAHARESVARA TEMPLE

The Jvaraharesvara Vimana is an oval building called *Gajapristha* or *Kunjara* type⁶⁷⁹ and *a dvitala* in structure. Both storeys elliptical as would have been the *griva* and *sikhara*. It appears to have had a *sala* over each *bhadra* window, a *kuta* on inter cardinal points, and *Ksudra nasikas* on the *harantara* intervals. This scheme is adopted for the present reconstruction. The *gajapristha* variety was popular with the Buddhists and the Hindus and the Jains. This type of temple was prevalent in Tamilnadu until the 12th century C.E.⁶⁸⁰ The second *tala* carried *vr̥sas* and was devoid of *hara*. The original *griva sikhara* must also have had *Mahanasikas* on the cardinals.

IRAVATANESVARA TEMPLE

Iravatanesvara Vimana belongs to Rajasimha style of architecture. The Iravatanesvara temple is a *Brahmacchanda Vimana* type. Above the *prastara* is a *hara* formed by *karna kutas* and *bhadra salas*, *hara antara* recesses between, the former two elements are represented in *Sadvarga* form. The *Grhapindi* has a pair of symbolic *kosthas*. The *griva* shows *vr̥sa* figures at the corners; *sikhara* is square. The *griva devatas* are Siva (East), Dakshinamurti (South), Vishnu (West) and Brahma (North). This reflects *agamic* conventions. This temple is *dvitala*, square throughout including the *griva* and *sikhara* and hence called *Nagara*.⁶⁸¹ It composed of the vertical parts namely, *adhistanā*, *pada* or *bhitti*, *prastara* or *kapota*, *griva*, *sikhara* and *stūpa*. Its parts have horizontally been divided into *karna*, *bhadra*, *sala*, *hara* and *karna*. The *Nagara Vimana* is square in both the *griva* and *sikhara* topped by a *stūpa* made of stucco works. *Adhistanā* consists of the components such as, *upana*, *jagati*, *tripatta kumudha*, *kampu* and *pattika*. The *bhitti* part is consist of *simhapada* pilasters, plain pilasters, *devakosthas*, *makara torana* etc., pilasters have the *kala*, *malasthana*, *tadi*, *phalaka* and *potika*, while in the *simhapada* pilasters are having the standing lion base, *kal*, *tadi*, *phalaka* and *Taranga potika*. *Bhuta*

⁶⁷⁹ P.K.Acharya., *Encyclopaedia of Hindu Architecture, Vol.VII, Manasara series*, London, 1937, p.501.

⁶⁸⁰ P.R. Srinivasan, “Types of South Indian Vimanas”, *Artibus Asiae*, Vol.21, no.3/4, Paris, 1958, p.257.

⁶⁸¹ K.R. Srinivasan, *op. cit.*, p.120.

gana figures are supporting the vajana or eluthagam. In the kapota part, there are four kudus possess the miniature Ganapati figures at its centre. The muhapatti decoration show the yali faces. In between the kudus, the stucco design of flower is adopted. Yali figures are seen above the prastara. Two tiered superstructure is raised above the prastara. The griva kapota has the kudu with a human head figure at its centre. Karnakutas topped with a sikhara and stupi, while in the sala structure has two stupi at its top.

MAHENDRAVARMESVARA TEMPLE

The Vimana of Mahendravarman's shrine belongs to Nagara style. *Mahendravarman's Vimana* is an *ayatasra* (rectangular) *dvitala* with a *sala sikhara* on it, no *hara* element found in the two *talas* of this temple. There is no *hara*, *nandis* and *bhutas* element in the two *talas*. It has been divided into six vertical parts namely, *adhistana*, *bhitti*, *prastara*, *griva*, *sikhara* and *stupi*. It has been horizontally divided into *karna*, *bhadra*, *muhasala*, *bhadra* and *karna*. *Adhistana* consists of *jagati*, *tripatta kumuda*, *kantha* and *pattika*. The epigraphs of Mahendravarman III found in the part of granite *pattika*. The *bhitti* part consists of *simhapada* pilasters, *devakosthas*, *torana*, plain pilasters etc., *bhuta* ganas are serially portrayed in the *vajana* decorations. The *kapota* or *prastara* has the *kudu* decorations. The kudus are centred with a figure of Ganapati. Their *muhapattis* were decorated with yali face. In between the kudus, stucco designs of flower buds are serially found. In above the *prastara*, yali friezes are found. The *griva prastara* has the plain kudu. In the *griva* part has the stucco figures of dancing Siva, lion, yoga Narasimha, *gandharvas*. In *sikhara* part, *mahanasi* found on its centre. It is topped by four stupis made of stucco works.

OTHARUGESAR TEMPLE

The *Vimana* of Otha Urugesar temple has two tiers and completely rebuilt with the construction of bricks and cement. The first tier contains the corner niches called the *Karnakutas* and *Sala* structure at the centre. These tiers have the stucco images of *Dakshinamurti* (south), *Vishnu* (west) and *Brahma* (north).

Otha Urugeesar Vimana is vertically divided into adhistana, bhitti, prastara, griva, sikhara and stupi. Its parts have been horizontally divided into karna, agarai, muhasala, agarai and karna. Adhistana consist of jagati, tripatta kumuda, kampu and pattika. The surface of jagati and tripatta kumuda is inscribed with epigraphs. The bhitti part has the decorated pilasters, devakosthas and so on. The kudu has found in the prastara. The padma petals are used as decorative motif in the vajana. The griva prastara has the plain kudus. The griva kosthas has the stucco images of Brahma, nandi, Bhutas, dakshinamurti etc., A single tier Vimana adorns above the prastara.

PIRAVATANESVARA TEMPLE

The *Piravatanesvara Vimana* is in *Brahmacchandha* type and dvitala in structure. The *Griva* is prismatic and *sikhara* octagonal and so *dravita*.⁶⁸² The Piravatanesvara Vimana on its vertical portions consists of upana, adhisthana, bhitti, prastara, griva, sikhara and stupi. It horizontally divided into karna, sala and karna. Adhisthana consist of jagati, tripatta kumuda, kantha and pattika. The bhitti part has the simhapada pilasters, devakostha etc., the prastara is undecorated. In above that, a series of bhuta ganas are portrayed. A single tier Vimana adorns above the prastara. The griva prastara has the kudus with a miniature of Ganapati at its centre. The surface of the sikhara has the kudus with a human face at its centre. Both griva and sikhara are circular. A stupi found at the top.

RAJASIMHESVARA TEMPLE

Rajasimhesvara Vimana is a *Misraka –Vishnucchanda* type. Its *aditala* integrated with nine abutting sub shrines of square on the corners and oblong on the cardinal points. All have independent entrances and enshrined images. The blending is completed by the *Kuta-sikharas* and *Sala sikharas* over the corner and lateral sub shrines, which act almost as a hara over the first *tala*. An additional *Sala* appears between the corner and *bhadra* shrines the *alinda* space between the *bahya bhitti* and *antara bhitti* of the *aditala* is

⁶⁸² K.R. Srinivasan, *op. cit.*, p.120.

roofed by flat slabs on which rests the upper structure. This stepping back over the inner *pradaksina* helps give a sense of height to this otherwise rather broad based structure. The square second *tala*, straight on its *vinyasa sutra* has a *hara* with corner *kutas* and two *salas* between them on each side. Three *panjaras* are inserted (resulting in a scheme of *kuda panjara, sala panjara, sala, panjara, kuta*) a pattern met for the first time. The third *tala* has the usual *hara vrsas* at the corners. The octagonal *griva* shows figures of Siva-East, Dakshinamurti – South, Vishnu –West and Brahma – North; the Sikhara has *Mahanasis* on all *Sadvarga* in form, akin to the forms of the cloister *Vimana* surrounding the court. According to A.H. Longhurst, *Rajasimhesvara Vimana* has closely resemblance to the Shore temple at Mamallapuram for its plan and architectural style.⁶⁸³

SABHANAYAKA SHRINE

The Vimana of Sabhanayaka shrine consists of six vertical parts and horizontally divided into karna, muhasala, sala and karna. Its adhistana consist of upana, jagati, vritta kumudha and pattika. The upana and jagati have been inscribed with tamil epigraphs. The bhitti has the pilasters and empty devakosthas and so on. The vajana is beautified with padma motifs. The prastara has the kudu decorations. The high relief is decorated with hamsa friezes.

TIRUKACHCHI MAYANAM TEMPLE

The Tirukachchi Mayanam Vimana has been segregated into six vertical parts namely, adhistana, bhitti, prastara, griva, sikhara and stupi. It is horizontally divided into karna, panjara, muhasala and panjara. Adhistana consists of upana, jagati, tripatta kumuda, kampu and pattika. Bhitti parts consist of brahma kantha pilasters, Vishnu kantha pilasters, devakosthas and so on. Bhuta gana figures are depicted in the vajana. Bhutas are in merry making mood and perform like dancing, playing the musical

⁶⁸³ A.H. Longhurst, *Pallava Architecture, Memoirs of the Archaeological Survey of India, no.40*, Calcutta, 1930, p.12.

instruments of drum, flute etc., The prastara has the kudu decoration in the axis of pilasters. The figures of bhutas, nandi, makaras are depicted in the relief above the prastara. The griva and sikhara are circular and belongs to Rudrachchanda type. A stupi found on its top.

TIRUMETRALINATHER TEMPLE

The Vimana of Tirumetralinather temple is composed of six vertical parts namely, adhistanā, bhitti, prastara, griva, sikhara and stupi. The entire structure of this Vimana is rebuilt in the modern times. The walls of the Vimana is unfolded, there are six pilasters are found. In the niches, the images of Dakshinamurti, Ganapati, There is no distinguishable workmanship is found. A single tier Vimana found above the prastara.

MUKTESVARA TEMPLE

The *Muktesvara Vimana* is in *Rudracchandha* type. It has *tritāla* and possessed square *talas* and circular *griva* and *sikhara*. The first circular *sikhara* found in a structural temple in Tamilnadu could be seen in this *Vimana* of Nandivarman II. The *bhitti* parts of the temple are mostly sunk relief. These must have been curved several years after the completion of the temple.

MATANGESVARA TEMPLE

The Matangesvara temple is a *tritāla* and having the square *talas* and circular *griva* and *sikhara* ascertains to the *vesara*.⁶⁸⁴ The superstructure upto the *griva* and *sikhara* is made of stone, the image appear in the *talas* are made of stucco.

Upapitha

It is a sub- base of *Vimana*, contains in the identical parts of its *adhistanā*. The height of the pedestal is to be reckoned from one quarter to six times in the height of the

⁶⁸⁴ *Ibid.*

base. There are three classes of *upabitha*, they are *Vedi bhadra*, *Prati bhadra* and *Mancha bhadra*.⁶⁸⁵ The practice of using *upabitha* as structural element was introduced by the Pallavas in Tamilnadu. According to K.V. Soundararajan, *upabitha* is not a rule in the earliest temple construction but gradually accepted as a norm of the major temples in the medieval times.⁶⁸⁶ The construction of *upabitha* is proved for the cause of securing the height, beauty, hygiene and stability to the structural buildings.⁶⁸⁷ According to *Mayamatha*, *upabithas* are of three varieties, such as, *Vedipathram*, *Pratibhadram* and *Sibhadhram*.⁶⁸⁸ Squatting *simhas* at the corners of *upabitha* is an embellishment of the Pallava structural temples.⁶⁸⁹ Vegetal decoration is another kind of embellishment attempted on the *galapadas* during the Pallava period. The Cholas notably adopted *kapotabandha upabitha* varieties.⁶⁹⁰ The Vijayanagar- Nayak temples followed the *upabitha* traditions of the Cholas. In Iravatanesvara temple, the entire superstructure was supported by a low *upabitha*. In Piravatanesvara temple, a short *upabitha* and granite *pattika* has support the superstructure. The Matangesvara having a *upabitha* in granite and consist of a *khura*, recessed *kandhara* with narrow *galapadas* at intervals and a *vajana* on top over which the *mahapattika* projects⁶⁹¹ In Muktesvara temple, the *upabitha* is just tall and *Manca* variety but with a large *khura* having a recessed *ksepama* above its curved face simulating a *padmaksepama*. A tall *kandhara* or *gala* with a bold, curved *vajana* is topped by a projecting *pattika*. The *upabitha* of Jvaraharesvara temple is shallowly recessed producing two sides on each side between the *karnas* and consisting of well formed *padmopana* and *vyalamala*.

Adhistana

⁶⁸⁵ Prasana Kumar Acharya, *Hindu Architecture in India and Abroad*, Vol.VI, *Manasara Series*, Calcutta, 1946, p.108.

⁶⁸⁶ K.V. Soundara Rajan, “*The Matix of South Indian Architecture*”, *op.cit.*, p.818.

⁶⁸⁷ P.R. Srinivasan, *The Indian Temple Art and Architecture*, Mysore, 1982, pp.179-180.

⁶⁸⁸ K.S. Subrahmanya Sastri (Ed), *op.cit.*, p.65.

⁶⁸⁹ Michael W.Meister (Ed), *Encyclopaedia of Indian Temple Architecture – South India, Lower Dravida desa*, Delhi, 1983, p.50.

⁶⁹⁰ R. Santha Kumar, *Temples of Ambasamudram – A Study of Their History, Art and Architecture*, Chennai, 2007, p.123.

⁶⁹¹ W.Meister(Ed), *op.cit.*, p.321.

The Sanskrit word *Adhistana* means an abode or a resting place.⁶⁹² The pedestal, *adhistana* represent the model of the sacred ground or altar used for the sacrificial offerings.⁶⁹³ there are sixty – four bases are described under nineteen different types called as *Padma bandha*, *Uruga bandha*, *Pratikrama bandha*, *Kumuda bandha*, *Padma bandha*, *Kumbha pandha or Kalasa bandha*, *Vapra bandha*, *Sribhoga bandha*, *Ratna bandha*, *Patta bandha*, *Kukshi bandha*, *Kampa bandha* and *Srikanta*.⁶⁹⁴ The *Agni Purana* prescribes the pedestal should be ¼ of the sanctum and occupy the central part of the ground which should be further divided into four parts.⁶⁹⁵ The cave temples of Pallavas have the *adhistanas* of *Padabandha*, *Pratibandha* and *Kapodabandha* types as the earliest instances found in Tamilnadu.⁶⁹⁶ In a few cases, the components of the plinth such as *jagati*, *tripatta kumuda* and *kapota* are decorated. *Jagati* is decorated with *padma*, the *tripatta kumuda* is beautified with *ratna patta*, the heads of *makara* with or without trunk is found above the *tripatta kumuda*. The *adhisthana* of *padmaka*, *vaprabandha*, *sundarabja* types are popular in the Chola temples. *Padabandha* and *Pratibandha* types are common in the Pandya temple. Considering the decorations in the *kanda* portion the Pallava temples show vegetal and elephant motifs, while the Pandya monument are devoid of decorations, the Chola temples illustrate themes from the epics, *puranas* and other myths.⁶⁹⁷ The Rajasimhesvara temple has a high *padabandha adhistana* with shapely mouldings and excellent ornamentations. It consists of *upana*, *jagati*, *tripatta-kumuda*, *kantha* and *pattika*. The Anekatangavadham temple has a *Padabandha adhistana*. It consists of *upabitha*, *jagati*, *tripatta kumuda*, *kampa*, *kantha* and *pattika*. The surface of *jagati* and *tripatta kumuda* has inscribed with donative records. The Airavatesvara temple has *padabandha adhistana*. It consists of *upana*, *jagati*, *tripatta kumuda*, *kantha* and *prati*. The *kantha* has the elephant frieze in relief to support the

⁶⁹² Prahlad, “*The Date and Place of Origin of the Yogavasistha*, *Proceedings of the seventh All- India Oriental Conference*, Baroda, 1935, p.21.

⁶⁹³ Stella Kramisch, *The Hindu Temple*, Vol.I, Delhi, Rpt.1991, p.146.

⁶⁹⁴ Prasana Kumar Acharya, Vol.VI, *op.cit.*, p.109.

⁶⁹⁵ R.C. Sharma, “*Glimpses of Architecture in the Agni purana*”, *op.cit.*, p.18.

⁶⁹⁶ R. Santha Kumar, *op.cit.*, p.123.

⁶⁹⁷ *Ibid.*

structure and adding elegance in the style. The Matangesvara temple has a tall *adhistana* is fitted with *upana*, tall *jagati*, *tripatta kumuda*, *kantha* and *vajna pattika*. The elliptical *adhisthana* of jvaraharesvara temple continues underneath the *ardha mandapa*. It is of *padma bandha* type. The gala of the *vedi* above has *galapadas* which like those in the *adhisthana* are devoid of ornaments. There are no projections in the perimeter of the *adhisthana*. It consists of *upana*, *jagati*, *tripatta kumuda*, *kantha* and *prati*. The central shrine of Ekambaranatha temple belongs to modern times and it consisted of *vari*, *jagati*, *padmam*, *kumudham* and so on. The *adhistana* of Tirukachchi mayanam temple is consisted of high *upabitha*, *vari*, *kantha*, *tripatta kumudha* and *vedi*. The Sabhanayaka shrine of Ekambaranatha temple has consisted of *vari*, *padmam*, *kantha*, *vritta kumudha*, *vedi*. The *adhistana* of the Valisvara shrine of Ekambaranatha temple is consisted of *upana*, *upabitha*, *jagati*, *vritta kumudha*, *kantha* and *pattika*. The *adhistana* of Iravathesvara temple has consisted of *upana*, *pattika*, *kampa*, *kantha*, *tripatta kumudha*. The central shrine of Kachchabesvara temple has consisted of a high *upabitha*, *jagati*, *padmam*, *kumudha* and *vedi*. The Durga shrine of Kachchabesvara temple is consisted of *upana*, *kantha*, *tripatta kumudha*, *pattika* and *vedi*. The *adhistana* of Tirumetralinather temple has consisted of *vari*, *padmam*, *kantha*, *tripatta kumudha*, *pattika* and *vedi*.

Pranala

It is a water chute or gargoyle used as another kind of embellishment. The term *gomukai* is used in the epigraphs to mean the gargoyle in the thirteenth century C.E.⁶⁹⁸ A small hole called *ambumarga* or *varimarga* is provided to drain the *abisekha* water at the *pattika* level on the northern walls in the early Pallava shrines. With the development of rituals in the Chola period, *ambumarga* is developed and made into a projecting extend part which discharged sacramental water from the sanctum. The *pranalas* discharged sacramental orifices with the faces of bulls, lions, lotuses and *yalis* in the succeeding Vijayanagar- Nayak periods.⁶⁹⁹ The earliest structural temple of Kailasanatha at

⁶⁹⁸ K.G. Krishnan, *op.cit.*, p.6.

⁶⁹⁹ *Ibid.*

Kanchipuram had no *pranala* in its original structure; otherwise, the orifice is cut off to drain the water from the sanctum of the shrines. The Katchchabesvara temple, the Main shrine has a *simha mukha pranala* on the part of *Tripatta kumuda* of the base. The central shrine of Ekambaranatha has a *yali* frieze water chute, which belongs to modern times. The Nataraja shrine in this temple has a simple *pranala* belongs to Vijayanagar-Nayak period. The Jvaraharesvara temple has a simple water chute belongs to modern times. The Anekatangavadam temple has a *yali* frieze *pranala* is supported with the bricks at the bottom and located in the basement of the northern wall.

Bhitti

It is the wall of the Vimana, is another source of ornamentation, and possesses pilasters, *Vedika*, *panjara*, *kosthas*, *deva kosthas* and *jala* etc., the wall of Pallava *Vimana* are of two types, namely decorated and plain. The decorated walls are filled with figures. The later Pandya walls are mostly unsegmented. Segment sections like *karna bhusanas*, *pratikarna* and *bhadra* buttresses of equal size besides central *bhadras* have been achieved in the Chola walls.⁷⁰⁰ The *bhitti* portions of Anekatangavadam temple has consist of *deva kosthas*, *kumbha panjaras*, *sala panjaras* and *karna kudus*. The *devakosthas* are surmounted with *sala* structure centred in five finials. The Rajasimhesvara temple *Vimana* is consists the parts of *Simhapada* pilasters, niches, *toranas*, *deva kosthas*. The Mahendravarman temple has the *vyala* based pilasters, *torana* and so on. The Kachchabesvara temple is consist of *deva kosthas*, *kumbha panjaras*, *kamba panjaras* etc. The *devakosthas* are having the two half pilasters topped by a hut. The Tirukkachimayanam temple has consisted of *deva kosthas*, pilasters, *kudus*, *torana* etc. The Tirumetralinather temple has consisted of *devakosthas*, pilasters, etc. The *devakosthas* are having the two half pilasters topped by a hut. The Iravatanesvara temple has consist of *devakosthas*, *toranas*, *simhapada* pilasters, *kudus*, etc. The Piravatanesvara temple has consist of *devakosthas*, *Simhapada* pilasters, etc. The Muktesvara temple has consist of *simhapada* pilasters, *toranas*, *devakosthas* etc. The Matangesvara temple also

⁷⁰⁰ R. Santha Kumar, *op.cit.*, p.124.

resembles the *bhitti* portion of the *devakosthas*, pilasters, etc. The Valisvara shrine of Ekambaranatha temple complex and its *bhitti* portion is decorated with *devakostha* and pilasters. *Devakostha* is empty without any sculptural ornamentation.

Pillars and Pilasters

They are found in the walls of the *Vimana*, *Gopuras* and *Mandapas*. They called as *kal*, *tun*, *stambam*, *kambam* and *kandhu*. Pillars called *kanda* to be synonymous with the *kanthu* or trunk of the tree is suggesting the derivation of pillar has from that their module.⁷⁰¹ The height of a pillar is twice, one and a half or one and a quarter times that of its base. The width of the pilaster, according to *Manasara* is twice, thrice, or four times of these should be the width of the *kampa*.⁷⁰² The shaft has *oma* (pedestal of the pillar) on its top a band of lotus petals called *malasthana* and *padmabandha*, *kalasa*, *tadi* (a saucer shaped part), *kumbha* or *kudam*, a flattened bulbous or cushion shaped. *padma*, *palaka* and *potika* are the parts of the pillars. According to their shape and features, pilasters are classified into five varieties, they are *Brahma kantha* (four sided), *Siva kantha* (five sided), *skanda kantha* (six sided), *Vishnu kantha* (eight sided) and *Rudra kantha* (sixteen sided).⁷⁰³ Among them, the *Brahma kantha* symbolizes the four faces of Brahma, the *Vishnu kantha* symbolizes the eight arms of Vishnu and the *Rudra kantha* symbolizes the circular shape of phallic emblem.⁷⁰⁴ These varieties having further dimensions and decorations are called *Citra-karna*, *Padma-karna*, *Citra skamba*, and *Palika skamba* and *Kumbha stambha*. The Mahendravarman I phase, the pillars are thick –set, square in section and closely set. Another pattern has the thick set square pillars but their mid-regions are chamfered to form an octagon. Circular medallions or their halves were later additions to decorate these pillars.⁷⁰⁵ The pillars of a Pallava structural temple show seated

⁷⁰¹ Tarapanda Bhattacharya, *Vastuvidya systems of Indian Architecture*, New Delhi, 2007, p.6.

⁷⁰² Prasana Kumar Acharya, *Vol.VI, op.cit.*, p.109.

⁷⁰³ Prasana Kumar Acharya, “*Indian Columns*,” *Proceedings and Transactions of the Second Oriental Conference*, Calcutta, 1923, p.278.

⁷⁰⁴ Kanti Chandra Pandey, *Comparative Aesthetics*, Vol.I, Varanasi, 1959, p.582.

⁷⁰⁵ M.S. Mate, “*Origin of Pallava Art; The Undavalli caves*”, *East and West*, Vol.20, no.1/2 March – June 1970, p.110.

or couchant lions upto the time of Paramesvaravarman I and standing or rampant lions from the times of Rajasimha.⁷⁰⁶ The pillar order includes a shaft, *malasthana*, *padmabandha*, *kalasa*, *tadi*, *kumbha*, *padma*, *phalaka*, *virakantha* and *pothika*. The pillars stand out as being more slender, ornamental and have squatting lions to support them is the salient feature of Narasimhavarman I style.⁷⁰⁷ *Panjaras* is of three types, they are *Kambha Panjaras*, *Kumbha Panjaras* and *Kambha Kumbha Panjaras*. *Kostha Panjara* is occasionally found in the Pallava and Pandya walls. Chola *Kostha Panjaras* show *ganas* and *apsaras* as decorative motifs. In Tamilnadu, *Kumbha Panjara* was first introduced by Rajaraja I.⁷⁰⁸

In Kailasanatha temple, *devakosthas* flanked by imposing pillars based on rearing *Vyalas* endured in the walls of the *Vimana* and *Mandapa*.⁷⁰⁹ The earlier Dravidian structures had lion or *yalis* and elephants as supports for pillars and affixed in pilasters. Later, the animal forms multiplied and conventionalized with riders and human and other figures upto fourteenth century. Then, the various forms of gods, demons and patrons were installed at this place.⁷¹⁰ In Kailasanatha temple, the various form of bases for pillars were adopted. Every shrine on the four corridors is supported by four pillars each with a *yali* base. The *yalis* are standing with two legs with the front two paws raised and bent. *Yalis* found with riders on them. This is the form of base ornament observed on the outer walls of Mahendra varmesvara shrine. Pillars with Naga bases are found at the outer great way of Rajasimhesvara shrine behind the sanctum. This is blocked by a modern wall. The attached karna shrines are framed by the pairs of *vyalapada* or *simhapada* pilasters on the recessed corners. The sandstone pillars of Rajasimha at Kanchi consist of with or without a couchant lion base, shaft, *kalasa*, *tadi*, *kumbha*, *padma* and *phalaka*, complete with a vault corbel and *virakantha* beneath the beam. This model was the influence of Chalukya

⁷⁰⁶ K.V. Soundara Rajan, *The Art of South India, Tamilnadu & Kerala*, Delhi, 1978, p.99.

⁷⁰⁷ S.K. Maity, *Master pieces of Pallava Art*, Bombay, 1982, p.11.

⁷⁰⁸ J.C. Harle, *Art and Architecture of Indian Sub –Continent*, London, 1990, p.313.

⁷⁰⁹ Edith Tomory, *op.cit.*, p.124.

⁷¹⁰ James Burgess, *Indian Architecture, India- Its Epigraphy, Antiquities, Numismatics and Architecture*, Delhi, 1975, p.174.

style.⁷¹¹ There are twelve *kudya stambas* divide the Bhatti portion of the Jvaraharesvara temple. The lasuna of the capital for these *kudya stambhas* is beautifully vase –shaped, its angles marked by prominent leaf decoration. There are three *kumbha panjaras* to each quadrant. The *potikas* have early *pushpa potika* pendants. The vimana walls are framed by two ornamented split *Rudrakanda* and *nakulapadas*.⁷¹² Each *nakulapada* has a tall square base, the face of which depicts animal and other figures. The loops of the mala on the shaft are filled with tiny figure sculpture and floral carving; the lasuna, *tadi*, and *ghata* are adorned by finely carved creeper designs. The *Maha Mandapa* inside have the *Indrakantha* pillars with tall simple *oma*; the part above is beautifully moulded and ornamented. The open *Agra mandapa* carries four tall *Citra Kantha* pillars. The *potikas* are heavy with arms of the bevel and tenon type. In Muktesvara temple, there are four lion based pillars support the superstructure of the agra mandapa. The Tirukkachchi Mayanam temple has thirty pilasters; six numbers are found in the eastern wall, four numbers in the western wall, the north and south wall has ten pilasters respectively. The Valishvara shrine of Ekambaranatha temple has twenty four *nagabandha* pilasters belong to Vijayanagara period. It consists of *naga bandha*, *kal*, *tadi*, *kumbha*, *palaka* and *pushpa potika*. In the base of the pilasters are decorated with kodikkarukku. In the thamam the line of chitrakarukku is employed. The Durga shrine of Kachchabesvara temple has fourteen pilasters on its *garbhagrha* and *ardha mandapa* walls. They are consisting of *kal*, *kalasa*, *idal*, *tadi*, *phalaka* and *potika*. There are eighteen pilasters were found in the walls of the Anekatangavadham temple, on each side of the wall, a sala devakostha, two kumbha panjaras, two kambha panjaras and six pilasters are found. The pilasters in the Anekatangavadham temple are of three kinds, they are *kambha stambha*, *kumbha panjaras* and *sala panjaras*. *Kumbha panjaras* has consisted with the parts of *kumbha bandha*, *kal*, *idal*. The vedi part of the pilasters is decorated with padma petals. In the part of kalasa is beautified with sudarkarukku. The *tadi* is decorated with pearl dots. The creepers are designed in the part of malasthana or thamam in the pilsters except the kumbha panjaras.

⁷¹¹ K.V. Soundara Rajan, *The Art of South India, Tamilnadu & Kerala, op.cit.*, p.106.

⁷¹² W.Meister(Ed), *op.cit.*, p.

The kumbha is flattened vase and the plain phadma phalaka is topped with a vase and panjara. The brahma kantha pilasters show the cut corbel variety. A flower bud pendant is adhered in the potika. The pilasters of Tirumetralinather temple have the components of *kal*, *chitrakattu*, *kumbha*, *idal*, *palaka* and *potika*. The vedi part of the pilasters is decorated with the adho padmam (lotus petals projecting upward), the thamam part is decoarated with the chitra and pearl designs. The kalasa is decorated with the sudarkarukku. In some of the pilasters, the part of thamam is having the portraits of nandi, a person worshipping the siva linga etc., The pilasters found in the central shrine of Ekambaranatha belong to modern times. It consists of nagabandha, kal, idal, padma phalaka, fullfledged pushpa potika with sharp pendants. The pilaster found in the walls of Sabha nayaka shrine of Ekambaranatha temple is consists of *nagabandha*, *kal*, *kalasa*, *tadi*, *padmam*, *palaka* and *potika*. The base of the pilasters in this shrine has decorated with the creepers. Its malasthana are decorated with a series of dots and kalasa is beautified with the sudarkarukku. The vedi part of the pilasters is decorated with the urdhva padmam (lotus petals projecting upward), the phalaka is also designed like a lotus (padma phalaka). The pilasters found in the walls of the central shrine of Kachchabesvara temple have the kumbha panjaras and pilasters. The thamam part of these pilasters is decorated with a garland of pearls. The kalasa is decorated with sudar karukku. The tadi is beautified with the flower buds. The kumbha is a bulbous vase and topped with a garland. The vedi part is decorated with the urdhva padma.

Torana

The *Torana* serves as arches found for the thrones of gods and kings. They conveyed auspicious, symbolic, honorific, celebratory and ornamental connotations.⁷¹³ They belong to *anukaya* or subsidiary part of a structure for embellishment. They should be placed in the *stambha garbha* (at the centre of the pillar), *Bhitti-garbha* (centre of the wall), in between the two pillars and *Brahmasthanadi-garbha* refer to the one at the

⁷¹³ Parul Pandya Dhar, *The Torana in Indian and South East Asian Architecture*, New Delhi, 2010, p.22.

sanctum. *Mayamata* refers to three types of *toranas*; they are *patra torana*, *makara torana* and *citra torana*.⁷¹⁴ *Patra* is in the shape of a crescent moon, ornamented with foliage. *Makaras* are placed at the end and filled with creepers. *Chitra* is flanked by makaras, dwarfs, leonine creatures, garlands and cascades of jewels suitable for the figures of gods and kings.⁷¹⁵ The *Matsya Purana* mention the arch of Vishnu consists of floral designs, images of Vidyadhara, Devatundubi, Gandharva couples, lions and tigers, leaves and creepers.⁷¹⁶ The earliest *toranas* in the Tamil country are found in association with the excavated caves and rock-cut temples of the Pallava period.⁷¹⁷ There are three main categories of *toranas* found here, the first instance relates to an arch formed the tails of outward facing *makaras*. Their raised and curled tails meet at the apex and their upturned snouts further enhance the curvature and dynamism of the well-defined arch of twin arcs. It is having additions features of a *Makara torana* having floral decoration on their jambs.⁷¹⁸ The second instance having the lavish and variegated figural entourage of which the arch is formed. It is placed above the image of Dakshinamurti in the central niche of the central abutted shrine on the southern side of the Kailasantha vimana. It is categorized under the *citra torana*. The third instance on the Kailasanatha walls belong to the *urttakara* (circular) or *ardha chandrakara* (half moon or semi – circular) variety of *citra toranas*. They are found on the niches of the main and subsidiary shrines in the temple. The *toranas* over the niches and exclaimed the skill of the artists of that period. There are three *Makara toranas* are found in the Iravatanesvara temple, the *devakostha* of *Tandava Siva* is surmounted by a *Makara torana*, which was located in the back wall. The *devakostha* of *Ravana anugraha murti* is topped with a *Makara torana* has located in the northern wall. The *devakostha* of *Simhavahini* is encircled by a *Makara torana* has located in the northern wall of the *ardha mandapa*. The *devakostha* of *Dakshina murti* is topped with a *Makara torana* found in the southern wall. The *devakostha* of *ardha*

⁷¹⁴ *Ibid.*, p.33.

⁷¹⁵ *Idem.*

⁷¹⁶ V.R. Ramachandra Dikshitar, *op.cit.*, p.113.

⁷¹⁷ Parul Pandya Dhar, *op.cit.*, p.58.

⁷¹⁸ Edith Tomory, *op.cit.*, p.223.

mandapa in the southern wall has a makara torana. In the north wall of the central shrine of Kachchimaynam temple has a *devakostha* for Brahma, which is topped by a *Chitra torana*. It is centred with a miniature curvings of two persons engaged in worshipping a Siva linga. In the northern wall of the *ardha Mandapa* of this temple has a *devakostha* to Mahisasura mardini, which is topped with a *Chitra torana* having a miniature of Siva and Parvati. The devakostha of Lingodhbavamurti is topped by a chitra torana centred with a figure.

Kudu

The Mahendravarman I style of art is having a simple designed *kudu* with a human head peering out of it and finials resembling a spade – head.⁷¹⁹ The successors of Narasimhavarman I followed the *kudu* designs of the same but the niches becomes more adornation.⁷²⁰ The Valisvara shrine of Ekambaranatha temple on its *kapoda* part has thirty two kudus. They have centred with the figures of yali and human head. In the Anekatangavadhham temple has fifteen *kudus*, mostly found in the state of fade in the passage of time due to the erosion of weather, these kudus has represented the *gandharva* face at the centre. In the Iravatanesvara temple has fourteen *kudus*. A figure of Ganesa has portrayed in stucco and some of them have the head of *gandharva* at the centre. In the Durga shrine of Kachchabesvara temple has fourteen kudus without much ornamentation. There are thirty two kudus are found on the kapota of Tirukachchimayanam temple. They have the figures of human head and vyala is in sitting posture.

Jala

It denotes a trellis window.⁷²¹ The prevalence of *Jalakas* is known from Asokan days and they are wooden feature converted into stone. The earliest specimen of *jala* has represented on the *Mahamandapa* in Kailasanatha temple at Kanchi. The perforated work is a series of twisting boughs with openings between partly filled by cross buds. Over the

⁷¹⁹ S.K. Maity, *op.cit.*, p.10.

⁷²⁰ *Ibid.*, p.11.

⁷²¹ P.K. Acharya, Vol.VII, *op.cit.*, p.45.

opening is a triple cornice with a horse shoe shaped panel. In Jvaraharesvara temple, the rectangular window openings cut through the thickness of the *Vimana* wall. The *Bhadra* windows are filled by three different types of *jalakas*. The back wall of the central shrine has a window. It has the design of *chaturskona*. There are seven cross stone beam are centred with flower buds. The frame of the window is designed with lotus petals. Another window of same type has found in the northern wall. There are seven stone beams in vertically and four stone beam in horizontally. It is centred with flower buds. The southern wall has the window in circular bough type. There are various kinds of figures like *nandi*, lion, swan, *gandharvas* and creepers had employed in this window. It consisted of fifteen circular buds as five in a row and three in a column. Similar *jalakas* appear also on either side of the *Ardha mandapa*.

CHAPTER – V

SCULPTURAL ART

Sculpture could be defined as an art of carving images. They designated as central point of religious cult in temples. They are made of different materials such as stone, bronze, stucco, wood, gems, metals, ivory, terrines etc. The words *arca*, *bera*, *vigraha*, *pratikrti*, *pratima* and *vimba* are denotes to the image.⁷²² The *Manasara* suggest to nine materials of gold, silver, copper, stone, wood, stucco, grit, glass and terracotta were apt to create an image.⁷²³ The *Brhat Samhita* enumerates to seven materials of wood, clay,

⁷²² Jitendranath Banerjea., *The Development of Hindu Iconography*, NewDelhi, Third Edition.1974, pp.1, 36-37.

⁷²³ Kanti Chandra Pandey., *Comparative Aesthetics, Vol.I, Indian Aesthetics*, Varanasi, 1959, p.604.

country and assumed different styles and pattern. The primitive people had the practice of worshipping the nature due to different reasons of fear, love, amaze and gratitude. There is no evidence to prove the existence of temples during the Vedic period. Temples were probably constructed after the Vedic age with the codification of *Agamas* and *Silpasastras*. It is believed that the establishment of temple could be freed from the sins in thousand births and good fortune can be obtained by the construction of a shrine.⁶⁶¹ Joveau Dubrueil, an authority in the South Indian temple architecture analyzed the motif decorations and symbols of the selected temples of northern Tamilnadu. Later, this criterion is followed by the scholars like C. Sivarama murti, K.V. Raman, Suresh B. Pillai and others. Decorative motifs and symbols of the temples differ, one age to another and one region to another depending upon the level of financial support of the patrons and merchant guilds. The super structure of many temples underwent renovation at modern times. Therefore, the parts only *Upapitha* to *Prastara* are examined. In this attempt, the scholar has confined to analyze and highlight the points, which are they architecturally significant. So, the researcher is limitedly chosen and analysed the particular temples and their structural development.

Constructing materials of temple

Primarily, wood, bricks, mortar, timber and stones are used as constructing materials for a temple. In the later Vedic period, the Taittiriya Samhita was first refers that *Istikas* or bricks utilized as building material in the sacred architecture.⁶⁶² The *Matsya Purana* referred to the temples was built of bricks, wood, and stone. The *Vishnudharmottara Purana* suggest that a temple could be built in clay, wood, stone, iron, copper, silver, gold and gems.⁶⁶³ The edifices are of three types distinguished on the basis of constructing materials. They are called *Sudha* consisting of a single material,

⁶⁶¹ R.C. Sharma, “*Glimpses of Architecture in the Agni purana*”, *Kala (Journal of Indian Art History Congress)*, Vol.VIII, Guwahati, 2003, p.16.

⁶⁶² Bechan Dube, *Geographical Concepts in Ancient India*, Varanasi, 1967, p.130.

⁶⁶³ R.C. Sharma, “*Glimpses of Architecture in the Agni purana*”, *Kala (Journal of Indian Art History Congress)*, Vol.VIII, Guwahati, 2003, p.16.

Mishra consisting of two materials and *Sanchirna* is of three or more materials.⁶⁶⁴ The early structures were rock cut temples, in the South for a quite a long time; they were constructed of wood, bricks and mortar. The practice of using the stone was systematically introduced by Mahendravarman I in Tamilnadu. In stone, the various kinds were utilized for building the structural parts and sculptural art of the temple. Among them, sandstone, laterite, chlorite are remarkable. Sand stone is of a grey colour, coarse grain and ochreous tint are used to delicate carving and great firmness. Narasimhavarman II experimented with different kind of stones in temple structure, such as blackish hard variety of leptinite, hard- reddish gneiss, softer grayish – white granite and hard pinkish gneiss in the temples of Mahabalipuram and Panamalai.⁶⁶⁵ In the case of Kanchipuram, he implemented the soft stone tradition and had to employ the coarse, friable, local sandstones for the construction of temples. The use of hard stone in the parts of *adhistana* and its components is distinguishable. *Karpur* denotes the cementing of stones and *candu* as the coating substance used in the temple walls has mentioned in the South Indian temple epigraphs.⁶⁶⁶

Temple and its Symbolism

In theological aspect, the temple serves as the body of the god, with the central shrine as its spiritual centre. The summit of the tower, the decorative amalaka, is equated to the head, the tower to the body's trunk. The sanctum is the nerve centre, the transept projections from the *Maha Mandapa* are defined as the outstretched hands and pillars and the lower plinth or platform is represented by the feet. The temple is intently poised between the elements of placed near water, built of and on earth, the home of fire; tower is the embodiment of fire and its apex of Ether.⁶⁶⁷ The vertical axis of the temple is

⁶⁶⁴ T.V. Sairam, *Indian Temple Forms and Foundations*, Delhi, 1982, p.30.

⁶⁶⁵ K.R. Srinivasan, *Temples of South India*, New Delhi, 1972, p.111.

⁶⁶⁶ K.G. Krishnan, "Architectural terms in South Indian Temple Inscriptions," *Studies In South Indian History and Epigraphy*, Vol. I, Madras, 1981, p.2.

⁶⁶⁷ Michael W. Meister, "The Unity and Gravity of an Elemental Architecture", Kapila Vatsyayan (Ed), *Prakrti*, Vol.3, *The Agamic tradition and the Arts*, New Delhi, 1995, p.123.

known as the *Brahama sutra*, the pillar is symbolically unites the earth and sky.⁶⁶⁸ The form of temple is represented of a celestial palace on top of the heavenly mountain. That is why the earliest structural temples were named after the holy mountains *Meru*, *Mandara* and *Kailasa*. The Kailasanather temple at Kanchipuram is compared to the holy mountain *Kailasa* in one of the epigraph of the Rajasimha Pallava.

The Evolution of Temple vimana

The term *Vimana* used in the South Indian temple epigraphs refer to the entire structure from *Upana* to *Stupi*⁶⁶⁹ in the central shrine of the temple. The *Vimanas* are different in one region to another region and one period to another period and dynastic variations in their style. *Manasara* accepted *Vimana* upto twelve storeys of a temple. Kashyapa *Silpasastra* describes the sixteen storeys of a temple. The *haras* or row of miniature shrine composed of *Kutas* and *Salas* around each of the storeys form the most characteristic features of South Indian *Vimana*.⁶⁷⁰ *Mayamata* mentions the measurement and characteristic wise the *Vimana* are classified into four categories for four caste divisions of Hindu society. They are *uttama*, *mathyama*, *athamam* and *nisam*.⁶⁷¹ Based on the shape of the *Vimana* especially its *Sikhara* and *Griva*, the temples are classified into *Nagara*, *Dravida* and *Vesara* style.⁶⁷² There are five basic shapes of *Vimana* have been referred in the *Silpa* texts, they are *Vajra* (square) is affiliated to Vishnu, *Kailasa* (circular) is related to Siva, *Pushpaka* (rectangular) is associated to Vaisravana, *Manika* (oval) is connected to Varuna and *Trivistapa* (octagonal) is affiliated to Indra.⁶⁷³ The Indian temple employed universally applied principles of construction. The Hindu temples construction is based on the usage of post, beam and corbel techniques marked by great exterior mass and small poorly lit interior spaces. *Brihat Samhita* makes mention

⁶⁶⁸ John Guy, *Indian Temple Sculpture*, Chennai, 2007, p.67.

⁶⁶⁹ K.G. Krishnan, *op.cit.*, p.1.

⁶⁷⁰ Edith Tomory, *op.cit.*, p.124.

⁶⁷¹ K.S. Subrahmanya Sastri (Ed), *Mayamatham*, part.I, Thanjavur, 1966, p. 56.

⁶⁷² S.P. Gupta & S.Vijaya Kumar, *Temples in India- Origin and Developmental Stages*, New Delhi, 2010, p.147.

⁶⁷³ K.V. Soundara Rajan, “*The Matrix of South Indian Architecture*”, *Journal of Indian History*, Vol. XLIII, part.III, Trivandrum, Dec. 1965, p.791.

of a certain profession of temples suggest the elevation of double the width of the shrine, *Kati* (waist), one third of the total height and *Garbha grha* and half the width of the shrine. *Kapotapali*, which architecturally represent dovecot made in between the projecting gable ends at the roof level, is to be provided to raise the height of smaller temple structure. In medieval age temple, a moulding or cornice with a curvature is often called *Kapota*, which seems to have originated with actual dovecot covered by an ornamental *Chhadya*.⁶⁷⁴ The construction of *Sikhara* is attested in the *Matsya Purana* and epigraph of Kharavela belongs to second century B.C.E.⁶⁷⁵ The Pallavas, Pandya and Cholas established new villages and temple building expanded in accordance with the *Agamic*, *Vastu* and other texts. The caves and Ratha buildings at Mamallapuram were carved out with the prescription of the *Vaikhansa* and *Mayamatha*.⁶⁷⁶ In the inscriptions of South Indian temple has various terms regarding the architectural parts of the *Vimana* from the plinth upto the cornice were referred as *jagatippadai*, *kumudappadai*, *kudappadai*, *pattigaippadai*, *kandappadai*, *palagaippadai*, *kalppadai*, *tadippadai* and *potigaippadai*.⁶⁷⁷ The architectural parts of curvature, arched window, the apse and the nibbed barrel vault are the models of wood carvings employed in stone temples.⁶⁷⁸

AIRAVATESVARA TEMPLE

The Airavatesvara temple is built of sandstone and the part from the *upana* to *prastara* alone now exists. The superstructure above the *prastara* is out of existence. The *adhistana* consists of *upana*, *jagati*, *tripatta kumuda*, *kantha* and *prati*. The *bhitti* part has been largely damaged and rebuilt in recent times. It has the pilasters, *devakosthas*, *torana* and so on. The *bhuta* figures are seen in the part of *vajana*. The niches of the walls have the images of *Tripurantaka*, *dvarapalas*, *Tandava Siva*, *Brahma*, *Ganapati* and so on.

⁶⁷⁴ M.C. Joshi, *op.cit.*, p.209.

⁶⁷⁵ V.R. Ramachandra Dikshitar, *op.cit.*, p.112.

⁶⁷⁶ R. Nagasamy, “*Contribution of Tamilnadu to Sanskrit in Pallava and Chola period- mainly from Epigraphs*,” *International Sanskrit Conference – 1972, Vol.I*, New Delhi, 1975, p.424.

⁶⁷⁷ K.G. Krishnan, *op.cit.*, p.2.

⁶⁷⁸ George Michell, *op.cit.*, p.80.

ANEKATANGAVADHAM TEMPLE

The Anekatangavadham Vimana belongs to Chola period. The Anekatangavatham temple Vimana is made of stone, bricks and pilaster and has two tiers. The first tier has the *karna kutas* at the corners and *sala* structure in the centre; it has stucco images of Dakshinamurti in the south and Narasimha in the west and Brahma in the north respectively. The second tier has the stucco images of Nandi at the corners and a stucco figure at the centre. The square *talas* are topped with a circular *griva* and *sikhara*; the above portions of the *prastara* are seems to be a later addition, which was completely renovated in the modern times. On its vertical parts consists of adhistana, bhatti, prastara, griva, sikhara and stupi. It is horizontally divided into karna, panjara, sala, panjara and karna. From the base ment to the prastara is made of stone, above to that is made of stucco works. The padabandha variety of adhistana consists of upana, jagati, tripatta kumudha, kampu and pattika. The bhatti part has the sala devakosthas, kumbha panjaras, kambha stambha and so on. Miniature kudas are decorated in the prastara. The superstructure raised above the prastara found in two storeys and surmounted by an octagonal griva and sikhara. Valabhi vajana is encircled in the lower relief of the prastara. The dravida style of sikhara is topped by a stupi, made of stucco works.

EKAMBARANATHA TEMPLE

The Ekambaranatha Vimana belongs to modern times and made of polished black stone. It is vertically divided into adhistana, bhatti, prastara, griva, sikhara and stupi. Its parts have been horizontally divided into Karna, panjara, muhasala, panjara and karna. The walls of the Vimana are consists of sala panjaras, pilasters and kostha panjaras. Pilasters are having the nagabandha and three headed pushpa potika. Kostha panjaras are topped with sala structure. The kudas found in the part of kodungai. Its adhistana consist of upana, padma jagati, vritta kumudha and kantha.

JVARAHARESVARA TEMPLE

The Jvaraharesvara Vimana is an oval building called *Gajapristha* or *Kunjara* type⁶⁷⁹ and *a dvitala* in structure. Both storeys elliptical as would have been the *griva* and *sikhara*. It appears to have had a *sala* over each *bhadra* window, a *kuta* on inter cardinal points, and *Ksudra nasikas* on the *harantara* intervals. This scheme is adopted for the present reconstruction. The *gajapristha* variety was popular with the Buddhists and the Hindus and the Jains. This type of temple was prevalent in Tamilnadu until the 12th century C.E.⁶⁸⁰ The second *tala* carried *vr̥sas* and was devoid of *hara*. The original *griva sikhara* must also have had *Mahanasikas* on the cardinals.

IRAVATANESVARA TEMPLE

Iravatanesvara Vimana belongs to Rajasimha style of architecture. The Iravatanesvara temple is a *Brahmacchanda Vimana* type. Above the *prastara* is a *hara* formed by *karna kutas* and *bhadra salas*, *hara antara* recesses between, the former two elements are represented in *Sadvarga* form. The *Grhapindi* has a pair of symbolic *kosthas*. The *griva* shows *vr̥sa* figures at the corners; *sikhara* is square. The *griva devatas* are Siva (East), Dakshinamurti (South), Vishnu (West) and Brahma (North). This reflects *agamic* conventions. This temple is *dvitala*, square throughout including the *griva* and *sikhara* and hence called *Nagara*.⁶⁸¹ It composed of the vertical parts namely, *adhistanā*, *pada* or *bhitti*, *prastara* or *kapota*, *griva*, *sikhara* and *stūpa*. Its parts have horizontally been divided into *karna*, *bhadra*, *sala*, *hara* and *karna*. The *Nagara Vimana* is square in both the *griva* and *sikhara* topped by a *stūpa* made of stucco works. *Adhistanā* consists of the components such as, *upana*, *jagati*, *tripatta kumudha*, *kampu* and *pattika*. The *bhitti* part is consist of *simhapada* pilasters, plain pilasters, *devakosthas*, *makara torana* etc., pilasters have the *kala*, *malasthana*, *tadi*, *phalaka* and *potika*, while in the *simhapada* pilasters are having the standing lion base, *kal*, *tadi*, *phalaka* and *Taranga potika*. *Bhuta*

⁶⁷⁹ P.K.Acharya., *Encyclopaedia of Hindu Architecture, Vol.VII, Manasara series*, London, 1937, p.501.

⁶⁸⁰ P.R. Srinivasan, “Types of South Indian Vimanas”, *Artibus Asiae*, Vol.21, no.3/4, Paris, 1958, p.257.

⁶⁸¹ K.R. Srinivasan, *op. cit.*, p.120.

gana figures are supporting the vajana or eluthagam. In the kapota part, there are four kudus possess the miniature Ganapati figures at its centre. The muhapatti decoration show the yali faces. In between the kudus, the stucco design of flower is adopted. Yali figures are seen above the prastara. Two tiered superstructure is raised above the prastara. The griva kapota has the kudu with a human head figure at its centre. Karnakutas topped with a sikhara and stupi, while in the sala structure has two stupi at its top.

MAHENDRAVARMESVARA TEMPLE

The Vimana of Mahendravarman's shrine belongs to Nagara style. *Mahendravarman's Vimana* is an *ayatasra* (rectangular) *dvitala* with a *sala sikhara* on it, no *hara* element found in the two *talas* of this temple. There is no *hara*, *nandis* and *bhutas* element in the two *talas*. It has been divided into six vertical parts namely, *adhistana*, *bhitti*, *prastara*, *griva*, *sikhara* and *stupi*. It has been horizontally divided into *karna*, *bhadra*, *muhasala*, *bhadra* and *karna*. *Adhistana* consists of *jagati*, *tripatta kumuda*, *kantha* and *pattika*. The epigraphs of Mahendravarman III found in the part of granite *pattika*. The *bhitti* part consists of *simhapada* pilasters, *devakosthas*, *torana*, plain pilasters etc., *bhuta* ganas are serially portrayed in the *vajana* decorations. The *kapota* or *prastara* has the *kudu* decorations. The kudus are centred with a figure of Ganapati. Their *muhapattis* were decorated with yali face. In between the kudus, stucco designs of flower buds are serially found. In above the *prastara*, yali friezes are found. The *griva prastara* has the plain kudu. In the *griva* part has the stucco figures of dancing Siva, lion, yoga Narasimha, *gandharvas*. In *sikhara* part, *mahanasi* found on its centre. It is topped by four stupis made of stucco works.

OTHARUGESAR TEMPLE

The *Vimana* of Otha Urugesar temple has two tiers and completely rebuilt with the construction of bricks and cement. The first tier contains the corner niches called the *Karnakutas* and *Sala* structure at the centre. These tiers have the stucco images of *Dakshinamurti* (south), *Vishnu* (west) and *Brahma* (north).

Otha Urugeesar Vimana is vertically divided into adhistana, bhitti, prastara, griva, sikhara and stupi. Its parts have been horizontally divided into karna, agarai, muhasala, agarai and karna. Adhistana consist of jagati, tripatta kumuda, kampu and pattika. The surface of jagati and tripatta kumuda is inscribed with epigraphs. The bhitti part has the decorated pilasters, devakosthas and so on. The kudu has found in the prastara. The padma petals are used as decorative motif in the vajana. The griva prastara has the plain kudos. The griva kosthas has the stucco images of Brahma, nandi, Bhutas, dakshinamurti etc., A single tier Vimana adorns above the prastara.

PIRAVATANESVARA TEMPLE

The *Piravatanesvara Vimana* is in *Brahmacchandha* type and dvitala in structure. The *Griva* is prismatic and *sikhara* octagonal and so *dravita*.⁶⁸² The Piravatanesvara Vimana on its vertical portions consists of upana, adhisthana, bhitti, prastara, griva, sikhara and stupi. It horizontally divided into karna, sala and karna. Adhisthana consist of jagati, tripatta kumuda, kantha and pattika. The bhitti part has the simhapada pilasters, devakostha etc., the prastara is undecorated. In above that, a series of bhuta ganas are portrayed. A single tier Vimana adorns above the prastara. The griva prastara has the kudos with a miniature of Ganapati at its centre. The surface of the sikhara has the kudos with a human face at its centre. Both griva and sikhara are circular. A stupi found at the top.

RAJASIMHESVARA TEMPLE

Rajasimhesvara Vimana is a *Misraka –Vishnucchanda* type. Its *aditala* integrated with nine abutting sub shrines of square on the corners and oblong on the cardinal points. All have independent entrances and enshrined images. The blending is completed by the *Kuta-sikharas* and *Sala sikharas* over the corner and lateral sub shrines, which act almost as a hara over the first *tala*. An additional *Sala* appears between the corner and *bhadra* shrines the *alinda* space between the *bahya bhitti* and *antara bhitti* of the *aditala* is

⁶⁸² K.R. Srinivasan, *op. cit.*, p.120.

roofed by flat slabs on which rests the upper structure. This stepping back over the inner *pradaksina* helps give a sense of height to this otherwise rather broad based structure. The square second *tala*, straight on its *vinyasa sutra* has a *hara* with corner *kutas* and two *salas* between them on each side. Three *panjaras* are inserted (resulting in a scheme of *kuda panjara, sala panjara, sala, panjara, kuta*) a pattern met for the first time. The third *tala* has the usual *hara vrsas* at the corners. The octagonal *griva* shows figures of Siva-East, Dakshinamurti – South, Vishnu –West and Brahma – North; the Sikhara has *Mahanasis* on all *Sadvarga* in form, akin to the forms of the cloister *Vimana* surrounding the court. According to A.H. Longhurst, *Rajasimhesvara Vimana* has closely resemblance to the Shore temple at Mamallapuram for its plan and architectural style.⁶⁸³

SABHANAYAKA SHRINE

The Vimana of Sabhanayaka shrine consists of six vertical parts and horizontally divided into karna, muhasala, sala and karna. Its adhistana consist of upana, jagati, vritta kumudha and pattika. The upana and jagati have been inscribed with tamil epigraphs. The bhitti has the pilasters and empty devakosthas and so on. The vajana is beautified with padma motifs. The prastara has the kudu decorations. The high relief is decorated with hamsa friezes.

TIRUKACHCHI MAYANAM TEMPLE

The Tirukachchi Mayanam Vimana has been segregated into six vertical parts namely, adhistana, bhitti, prastara, griva, sikhara and stupi. It is horizontally divided into karna, panjara, muhasala and panjara. Adhistana consists of upana, jagati, tripatta kumuda, kampu and pattika. Bhitti parts consist of brahma kantha pilasters, Vishnu kantha pilasters, devakosthas and so on. Bhuta gana figures are depicted in the vajana. Bhutas are in merry making mood and perform like dancing, playing the musical

⁶⁸³ A.H. Longhurst, *Pallava Architecture, Memoirs of the Archaeological Survey of India, no.40*, Calcutta, 1930, p.12.

instruments of drum, flute etc., The prastara has the kudu decoration in the axis of pilasters. The figures of bhutas, nandi, makaras are depicted in the relief above the prastara. The griva and sikhara are circular and belongs to Rudrachchanda type. A stupi found on its top.

TIRUMETRALINATHER TEMPLE

The Vimana of Tirumetralinather temple is composed of six vertical parts namely, adhistanā, bhitti, prastara, griva, sikhara and stupi. The entire structure of this Vimana is rebuilt in the modern times. The walls of the Vimana is unfolded, there are six pilasters are found. In the niches, the images of Dakshinamurti, Ganapati, There is no distinguishable workmanship is found. A single tier Vimana found above the prastara.

MUKTESVARA TEMPLE

The *Muktesvara Vimana* is in *Rudracchandha* type. It has *tritāla* and possessed square *talas* and circular *griva* and *sikhara*. The first circular *sikhara* found in a structural temple in Tamilnadu could be seen in this *Vimana* of Nandivarman II. The *bhitti* parts of the temple are mostly sunk relief. These must have been curved several years after the completion of the temple.

MATANGESVARA TEMPLE

The Matangesvara temple is a *tritāla* and having the square *talas* and circular *griva* and *sikhara* ascertains to the *vesara*.⁶⁸⁴ The superstructure upto the *griva* and *sikhara* is made of stone, the image appear in the *talas* are made of stucco.

Upapitha

It is a sub- base of *Vimana*, contains in the identical parts of its *adhistanā*. The height of the pedestal is to be reckoned from one quarter to six times in the height of the

⁶⁸⁴ *Ibid.*

base. There are three classes of *upabitha*, they are *Vedi bhadra*, *Prati bhadra* and *Mancha bhadra*.⁶⁸⁵ The practice of using *upabitha* as structural element was introduced by the Pallavas in Tamilnadu. According to K.V. Soundararajan, *upabitha* is not a rule in the earliest temple construction but gradually accepted as a norm of the major temples in the medieval times.⁶⁸⁶ The construction of *upabitha* is proved for the cause of securing the height, beauty, hygiene and stability to the structural buildings.⁶⁸⁷ According to *Mayamatha*, *upabithas* are of three varieties, such as, *Vedipathram*, *Pratibhadram* and *Sibhadhram*.⁶⁸⁸ Squatting *simhas* at the corners of *upabitha* is an embellishment of the Pallava structural temples.⁶⁸⁹ Vegetal decoration is another kind of embellishment attempted on the *galapadas* during the Pallava period. The Cholas notably adopted *kapotabandha upabitha* varieties.⁶⁹⁰ The Vijayanagar- Nayak temples followed the *upabitha* traditions of the Cholas. In Iravatanesvara temple, the entire superstructure was supported by a low *upabitha*. In Piravatanesvara temple, a short *upabitha* and granite *pattika* has support the superstructure. The Matangesvara having a *upabitha* in granite and consist of a *khura*, recessed *kandhara* with narrow *galapadas* at intervals and a *vajana* on top over which the *mahapattika* projects⁶⁹¹ In Muktesvara temple, the *upabitha* is just tall and *Manca* variety but with a large *khura* having a recessed *ksepama* above its curved face simulating a *padmaksepama*. A tall *kandhara* or *gala* with a bold, curved *vajana* is topped by a projecting *pattika*. The *upabitha* of Jvaraharesvara temple is shallowly recessed producing two sides on each side between the *karnas* and consisting of well formed *padmopana* and *vyalamala*.

Adhistana

⁶⁸⁵ Prasana Kumar Acharya, *Hindu Architecture in India and Abroad*, Vol.VI, *Manasara Series*, Calcutta, 1946, p.108.

⁶⁸⁶ K.V. Soundara Rajan, “*The Matix of South Indian Architecture*”, *op.cit.*, p.818.

⁶⁸⁷ P.R. Srinivasan, *The Indian Temple Art and Architecture*, Mysore, 1982, pp.179-180.

⁶⁸⁸ K.S. Subrahmanya Sastri (Ed), *op.cit.*, p.65.

⁶⁸⁹ Michael W.Meister (Ed), *Encyclopaedia of Indian Temple Architecture – South India, Lower Dravida desa*, Delhi, 1983, p.50.

⁶⁹⁰ R. Santha Kumar, *Temples of Ambasamudram – A Study of Their History, Art and Architecture*, Chennai, 2007, p.123.

⁶⁹¹ W.Meister(Ed), *op.cit.*, p.321.

The Sanskrit word *Adhistana* means an abode or a resting place.⁶⁹² The pedestal, *adhistana* represent the model of the sacred ground or altar used for the sacrificial offerings.⁶⁹³ there are sixty – four bases are described under nineteen different types called as *Padma bandha*, *Uruga bandha*, *Pratikrama bandha*, *Kumuda bandha*, *Padma bandha*, *Kumbha pandha or Kalasa bandha*, *Vapra bandha*, *Sribhoga bandha*, *Ratna bandha*, *Patta bandha*, *Kukshi bandha*, *Kampa bandha* and *Srikanta*.⁶⁹⁴ The *Agni Purana* prescribes the pedestal should be ¼ of the sanctum and occupy the central part of the ground which should be further divided into four parts.⁶⁹⁵ The cave temples of Pallavas have the *adhistanas* of *Padabandha*, *Pratibandha* and *Kapodabandha* types as the earliest instances found in Tamilnadu.⁶⁹⁶ In a few cases, the components of the plinth such as *jagati*, *tripatta kumuda* and *kapota* are decorated. *Jagati* is decorated with *padma*, the *tripatta kumuda* is beautified with *ratna patta*, the heads of *makara* with or without trunk is found above the *tripatta kumuda*. The *adhisthana* of *padmaka*, *vaprabandha*, *sundarabja* types are popular in the Chola temples. *Padabandha* and *Pratibandha* types are common in the Pandya temple. Considering the decorations in the *kanda* portion the Pallava temples show vegetal and elephant motifs, while the Pandya monument are devoid of decorations, the Chola temples illustrate themes from the epics, *puranas* and other myths.⁶⁹⁷ The Rajasimhesvara temple has a high *padabandha adhistana* with shapely mouldings and excellent ornamentations. It consists of *upana*, *jagati*, *tripatta-kumuda*, *kantha* and *pattika*. The Anekatangavadhham temple has a *Padabandha adhistana*. It consists of *upabitha*, *jagati*, *tripatta kumuda*, *kampa*, *kantha* and *pattika*. The surface of *jagati* and *tripatta kumuda* has inscribed with donative records. The Airavatesvara temple has *padabandha adhistana*. It consists of *upana*, *jagati*, *tripatta kumuda*, *kantha* and *prati*. The *kantha* has the elephant frieze in relief to support the

⁶⁹² Prahlad, “*The Date and Place of Origin of the Yogavasistha*, *Proceedings of the seventh All- India Oriental Conference*, Baroda, 1935, p.21.

⁶⁹³ Stella Kramisch, *The Hindu Temple*, Vol.I, Delhi, Rpt.1991, p.146.

⁶⁹⁴ Prasana Kumar Acharya, Vol.VI, *op.cit.*, p.109.

⁶⁹⁵ R.C. Sharma, “*Glimpses of Architecture in the Agni purana*”, *op.cit.*, p.18.

⁶⁹⁶ R. Santha Kumar, *op.cit.*, p.123.

⁶⁹⁷ *Ibid.*

structure and adding elegance in the style. The Matangesvara temple has a tall *adhithana* is fitted with *upana*, tall *jagati*, *tripatta kumuda*, *kantha* and *vajna pattika*. The elliptical *adhithana* of jvaraharesvara temple continues underneath the *ardha mandapa*. It is of *padma bandha* type. The gala of the *vedi* above has *galapadas* which like those in the *adhithana* are devoid of ornaments. There are no projections in the perimeter of the *adhithana*. It consists of *upana*, *jagati*, *tripatta kumuda*, *kantha* and *prati*. The central shrine of Ekambaranatha temple belongs to modern times and it consisted of *vari*, *jagati*, *padmam*, *kumudham* and so on. The *adhithana* of Tirukachchi mayanam temple is consisted of high *upabitha*, *vari*, *kantha*, *tripatta kumudha* and *vedi*. The Sabhanayaka shrine of Ekambaranatha temple has consisted of *vari*, *padmam*, *kantha*, *vritta kumudha*, *vedi*. The *adhithana* of the Valisvara shrine of Ekambaranatha temple is consisted of *upana*, *upabitha*, *jagati*, *vritta kumudha*, *kantha* and *pattika*. The *adhithana* of Iravathesvara temple has consisted of *upana*, *pattika*, *kampa*, *kantha*, *tripatta kumudha*. The central shrine of Kachchabesvara temple has consisted of a high *upabitha*, *jagati*, *padmam*, *kumudha* and *vedi*. The Durga shrine of Kachchabesvara temple is consisted of *upana*, *kantha*, *tripatta kumudha*, *pattika* and *vedi*. The *adhithana* of Tirumetralinather temple has consisted of *vari*, *padmam*, *kantha*, *tripatta kumudha*, *pattika* and *vedi*.

Pranala

It is a water chute or gargoyle used as another kind of embellishment. The term *gomukai* is used in the epigraphs to mean the gargoyle in the thirteenth century C.E.⁶⁹⁸ A small hole called *ambumarga* or *varimarga* is provided to drain the *abisekha* water at the *pattika* level on the northern walls in the early Pallava shrines. With the development of rituals in the Chola period, *ambumarga* is developed and made into a projecting extend part which discharged sacramental water from the sanctum. The *pranalas* discharged sacramental orifices with the faces of bulls, lions, lotuses and *yalis* in the succeeding Vijayanagar- Nayak periods.⁶⁹⁹ The earliest structural temple of Kailasanatha at

⁶⁹⁸ K.G. Krishnan, *op.cit.*, p.6.

⁶⁹⁹ *Ibid.*

Kanchipuram had no *pranala* in its original structure; otherwise, the orifice is cut off to drain the water from the sanctum of the shrines. The Katchchabesvara temple, the Main shrine has a *simha mukha pranala* on the part of *Tripatta kumuda* of the base. The central shrine of Ekambaranatha has a *yali* frieze water chute, which belongs to modern times. The Nataraja shrine in this temple has a simple *pranala* belongs to Vijayanagar-Nayak period. The Jvaraharesvara temple has a simple water chute belongs to modern times. The Anekatangavadam temple has a *yali* frieze *pranala* is supported with the bricks at the bottom and located in the basement of the northern wall.

Bhitti

It is the wall of the Vimana, is another source of ornamentation, and possesses pilasters, *Vedika*, *panjara*, *kosthas*, *deva kosthas* and *jala* etc., the wall of Pallava *Vimana* are of two types, namely decorated and plain. The decorated walls are filled with figures. The later Pandya walls are mostly unsegmented. Segment sections like *karna bhusanas*, *pratikarna* and *bhadra* buttresses of equal size besides central *bhadras* have been achieved in the Chola walls.⁷⁰⁰ The *bhitti* portions of Anekatangavadam temple has consist of *deva kosthas*, *kumbha panjaras*, *sala panjaras* and *karna kudus*. The *devakosthas* are surmounted with *sala* structure centred in five finials. The Rajasimhesvara temple *Vimana* is consists the parts of *Simhapada* pilasters, niches, *toranas*, *deva kosthas*. The Mahendravarman temple has the *vyala* based pilasters, *torana* and so on. The Kachchabesvara temple is consist of *deva kosthas*, *kumbha panjaras*, *kamba panjaras* etc. The *devakosthas* are having the two half pilasters topped by a hut. The Tirukkachimayanam temple has consisted of *deva kosthas*, pilasters, *kudus*, *torana* etc. The Tirumetralinather temple has consisted of *devakosthas*, pilasters, etc. The *devakosthas* are having the two half pilasters topped by a hut. The Iravatanesvara temple has consist of *devakosthas*, *toranas*, *simhapada* pilasters, *kudus*, etc. The Piravatanesvara temple has consist of *devakosthas*, *Simhapada* pilasters, etc. The Muktesvara temple has consist of *simhapada* pilasters, *toranas*, *devakosthas* etc. The Matangesvara temple also

⁷⁰⁰ R. Santha Kumar, *op.cit.*, p.124.

resembles the *bhitti* portion of the *devakosthas*, pilasters, etc. The Valisvara shrine of Ekambaranatha temple complex and its *bhitti* portion is decorated with *devakostha* and pilasters. *Devakostha* is empty without any sculptural ornamentation.

Pillars and Pilasters

They are found in the walls of the *Vimana*, *Gopuras* and *Mandapas*. They called as *kal*, *tun*, *stambam*, *kambam* and *kandhu*. Pillars called *kanda* to be synonymous with the *kanthu* or trunk of the tree is suggesting the derivation of pillar has from that their module.⁷⁰¹ The height of a pillar is twice, one and a half or one and a quarter times that of its base. The width of the pilaster, according to *Manasara* is twice, thrice, or four times of these should be the width of the *kampa*.⁷⁰² The shaft has *oma* (pedestal of the pillar) on its top a band of lotus petals called *malasthana* and *padmabandha*, *kalasa*, *tadi* (a saucer shaped part), *kumbha* or *kudam*, a flattened bulbous or cushion shaped. *padma*, *palaka* and *potika* are the parts of the pillars. According to their shape and features, pilasters are classified into five varieties, they are *Brahma kantha* (four sided), *Siva kantha* (five sided), *skanda kantha* (six sided), *Vishnu kantha* (eight sided) and *Rudra kantha* (sixteen sided).⁷⁰³ Among them, the *Brahma kantha* symbolizes the four faces of Brahma, the *Vishnu kantha* symbolizes the eight arms of Vishnu and the *Rudra kantha* symbolizes the circular shape of phallic emblem.⁷⁰⁴ These varieties having further dimensions and decorations are called *Citra-karna*, *Padma-karna*, *Citra skamba*, and *Palika skamba* and *Kumbha stambha*. The Mahendravarman I phase, the pillars are thick –set, square in section and closely set. Another pattern has the thick set square pillars but their mid-regions are chamfered to form an octagon. Circular medallions or their halves were later additions to decorate these pillars.⁷⁰⁵ The pillars of a Pallava structural temple show seated

⁷⁰¹ Tarapanda Bhattacharya, *Vastuvidya systems of Indian Architecture*, New Delhi, 2007, p.6.

⁷⁰² Prasana Kumar Acharya, *Vol.VI, op.cit.*, p.109.

⁷⁰³ Prasana Kumar Acharya, “*Indian Columns*,” *Proceedings and Transactions of the Second Oriental Conference*, Calcutta, 1923, p.278.

⁷⁰⁴ Kanti Chandra Pandey, *Comparative Aesthetics*, Vol.I, Varanasi, 1959, p.582.

⁷⁰⁵ M.S. Mate, “*Origin of Pallava Art; The Undavalli caves*”, *East and West*, Vol.20, no.1/2 March – June 1970, p.110.

or couchant lions upto the time of Paramesvaravarman I and standing or rampant lions from the times of Rajasimha.⁷⁰⁶ The pillar order includes a shaft, *malasthana*, *padmabandha*, *kalasa*, *tadi*, *kumbha*, *padma*, *phalaka*, *virakantha* and *pothika*. The pillars stand out as being more slender, ornamental and have squatting lions to support them is the salient feature of Narasimhavarman I style.⁷⁰⁷ *Panjaras* is of three types, they are *Kambha Panjaras*, *Kumbha Panjaras* and *Kambha Kumbha Panjaras*. *Kostha Panjara* is occasionally found in the Pallava and Pandya walls. Chola *Kostha Panjaras* show *ganas* and *apsaras* as decorative motifs. In Tamilnadu, *Kumbha Panjara* was first introduced by Rajaraja I.⁷⁰⁸

In Kailasanatha temple, *devakosthas* flanked by imposing pillars based on rearing *Vyalas* endured in the walls of the *Vimana* and *Mandapa*.⁷⁰⁹ The earlier Dravidian structures had lion or *yalis* and elephants as supports for pillars and affixed in pilasters. Later, the animal forms multiplied and conventionalized with riders and human and other figures upto fourteenth century. Then, the various forms of gods, demons and patrons were installed at this place.⁷¹⁰ In Kailasanatha temple, the various form of bases for pillars were adopted. Every shrine on the four corridors is supported by four pillars each with a *yali* base. The *yalis* are standing with two legs with the front two paws raised and bent. *Yalis* found with riders on them. This is the form of base ornament observed on the outer walls of Mahendra varmesvara shrine. Pillars with Naga bases are found at the outer great way of Rajasimhesvara shrine behind the sanctum. This is blocked by a modern wall. The attached karna shrines are framed by the pairs of *vyalapada* or *simhapada* pilasters on the recessed corners. The sandstone pillars of Rajasimha at Kanchi consist of with or without a couchant lion base, shaft, *kalasa*, *tadi*, *kumbha*, *padma* and *phalaka*, complete with a vault corbel and *virakantha* beneath the beam. This model was the influence of Chalukya

⁷⁰⁶ K.V. Soundara Rajan, *The Art of South India, Tamilnadu & Kerala*, Delhi, 1978, p.99.

⁷⁰⁷ S.K. Maity, *Master pieces of Pallava Art*, Bombay, 1982, p.11.

⁷⁰⁸ J.C. Harle, *Art and Architecture of Indian Sub –Continent*, London, 1990, p.313.

⁷⁰⁹ Edith Tomory, *op.cit.*, p.124.

⁷¹⁰ James Burgess, *Indian Architecture, India- Its Epigraphy, Antiquities, Numismatics and Architecture*, Delhi, 1975, p.174.

style.⁷¹¹ There are twelve *kudya stambas* divide the Bhatti portion of the Jvaraharesvara temple. The lasuna of the capital for these *kudya stambhas* is beautifully vase –shaped, its angles marked by prominent leaf decoration. There are three *kumbha panjaras* to each quadrant. The *potikas* have early *pushpa potika* pendants. The vimana walls are framed by two ornamented split *Rudrakanda* and *nakulapadas*.⁷¹² Each *nakulapada* has a tall square base, the face of which depicts animal and other figures. The loops of the mala on the shaft are filled with tiny figure sculpture and floral carving; the lasuna, *tadi*, and *ghata* are adorned by finely carved creeper designs. The *Maha Mandapa* inside have the *Indrakantha* pillars with tall simple *oma*; the part above is beautifully moulded and ornamented. The open *Agra mandapa* carries four tall *Citra Kantha* pillars. The *potikas* are heavy with arms of the bevel and tenon type. In Muktesvara temple, there are four lion based pillars support the superstructure of the agra mandapa. The Tirukkachchi Mayanam temple has thirty pilasters; six numbers are found in the eastern wall, four numbers in the western wall, the north and south wall has ten pilasters respectively. The Valishvara shrine of Ekambaranatha temple has twenty four *nagabandha* pilasters belong to Vijayanagara period. It consists of *naga bandha*, *kal*, *tadi*, *kumbha*, *palaka* and *pushpa potika*. In the base of the pilasters are decorated with kodikkarukku. In the thamam the line of chitrakarukku is employed. The Durga shrine of Kachchabesvara temple has fourteen pilasters on its *garbhagrha* and *ardha mandapa* walls. They are consisting of *kal*, *kalasa*, *idal*, *tadi*, *phalaka* and *potika*. There are eighteen pilasters were found in the walls of the Anekatangavadhnam temple, on each side of the wall, a sala devakostha, two kumbha panjaras, two kambha panjaras and six pilasters are found. The pilasters in the Anekatangavadam temple are of three kinds, they are *kambha stambha*, *kumbha panjaras* and *sala panjaras*. *Kumbha panjaras* has consisted with the parts of *kumbha bandha*, *kal*, *idal*. The vedi part of the pilasters is decorated with padma petals. In the part of kalasa is beautified with sudarkarukku. The tadi is decorated with pearl dots. The creepers are designed in the part of malasthana or thamam in the pilsters except the kumbha panjaras.

⁷¹¹ K.V. Soundara Rajan, *The Art of South India, Tamilnadu & Kerala, op.cit.*, p.106.

⁷¹² W.Meister(Ed), *op.cit.*, p.

The kumbha is flattened vase and the plain phadma phalaka is topped with a vase and panjara. The brahma kantha pilasters show the cut corbel variety. A flower bud pendant is adhered in the potika. The pilasters of Tirumetralinather temple have the components of *kal*, *chitrakattu*, *kumbha*, *idal*, *palaka* and *potika*. The vedi part of the pilasters is decorated with the adho padmam (lotus petals projecting upward), the thamam part is decoarated with the chitra and pearl designs. The kalasa is decorated with the sudarkarukku. In some of the pilasters, the part of thamam is having the portraits of nandi, a person worshipping the siva linga etc., The pilasters found in the central shrine of Ekambaranatha belong to modern times. It consists of nagabandha, kal, idal, padma phalaka, fullfledged pushpa potika with sharp pendants. The pilaster found in the walls of Sabha nayaka shrine of Ekambaranatha temple is consists of *nagabandha*, *kal*, *kalasa*, *tadi*, *padmam*, *palaka* and *potika*. The base of the pilasters in this shrine has decorated with the creepers. Its malasthana are decorated with a series of dots and kalasa is beautified with the sudarkarukku. The vedi part of the pilasters is decorated with the urdhva padmam (lotus petals projecting upward), the phalaka is also designed like a lotus (padma phalaka). The pilasters found in the walls of the central shrine of Kachchabesvara temple have the kumbha panjaras and pilasters. The thamam part of these pilasters is decorated with a garland of pearls. The kalasa is decorated with sudar karukku. The tadi is beautified with the flower buds. The kumbha is a bulbous vase and topped with a garland. The vedi part is decorated with the urdhva padma.

Torana

The *Torana* serves as arches found for the thrones of gods and kings. They conveyed auspicious, symbolic, honorific, celebratory and ornamental connotations.⁷¹³ They belong to *anukaya* or subsidiary part of a structure for embellishment. They should be placed in the *stambha garbha* (at the centre of the pillar), *Bhitti-garbha* (centre of the wall), in between the two pillars and *Brahmasthanadi-garbha* refer to the one at the

⁷¹³ Parul Pandya Dhar, *The Torana in Indian and South East Asian Architecture*, New Delhi, 2010, p.22.

sanctum. *Mayamata* refers to three types of *toranas*; they are *patra torana*, *makara torana* and *citra torana*.⁷¹⁴ *Patra* is in the shape of a crescent moon, ornamented with foliage. *Makaras* are placed at the end and filled with creepers. *Chitra* is flanked by makaras, dwarfs, leonine creatures, garlands and cascades of jewels suitable for the figures of gods and kings.⁷¹⁵ The *Matsya Purana* mention the arch of Vishnu consists of floral designs, images of Vidyadhara, Devatundubi, Gandharva couples, lions and tigers, leaves and creepers.⁷¹⁶ The earliest *toranas* in the Tamil country are found in association with the excavated caves and rock-cut temples of the Pallava period.⁷¹⁷ There are three main categories of *toranas* found here, the first instance relates to an arch formed the tails of outward facing *makaras*. Their raised and curled tails meet at the apex and their upturned snouts further enhance the curvature and dynamism of the well-defined arch of twin arcs. It is having additions features of a *Makara torana* having floral decoration on their jambs.⁷¹⁸ The second instance having the lavish and variegated figural entourage of which the arch is formed. It is placed above the image of Dakshinamurti in the central niche of the central abutted shrine on the southern side of the Kailasantha vimana. It is categorized under the *citra torana*. The third instance on the Kailasanatha walls belong to the *urttakara* (circular) or *ardha chandrakara* (half moon or semi – circular) variety of *citra toranas*. They are found on the niches of the main and subsidiary shrines in the temple. The *toranas* over the niches and exclaimed the skill of the artists of that period. There are three *Makara toranas* are found in the Iravatanesvara temple, the *devakostha* of *Tandava Siva* is surmounted by a *Makara torana*, which was located in the back wall. The *devakostha* of *Ravana anugraha murti* is topped with a *Makara torana* has located in the northern wall. The *devakostha* of *Simhavahini* is encircled by a *Makara torana* has located in the northern wall of the *ardha mandapa*. The *devakostha* of *Dakshina murti* is topped with a *Makara torana* found in the southern wall. The *devakostha* of *ardha*

⁷¹⁴ *Ibid.*, p.33.

⁷¹⁵ *Idem.*

⁷¹⁶ V.R. Ramachandra Dikshitar, *op.cit.*, p.113.

⁷¹⁷ Parul Pandya Dhar, *op.cit.*, p.58.

⁷¹⁸ Edith Tomory, *op.cit.*, p.223.

mandapa in the southern wall has a makara torana. In the north wall of the central shrine of Kachchimaynam temple has a *devakostha* for Brahma, which is topped by a *Chitra torana*. It is centred with a miniature curvings of two persons engaged in worshipping a Siva linga. In the northern wall of the *ardha Mandapa* of this temple has a *devakostha* to Mahisasura mardini, which is topped with a *Chitra torana* having a miniature of Siva and Parvati. The devakostha of Lingodhbavamurti is topped by a chitra torana centred with a figure.

Kudu

The Mahendravarman I style of art is having a simple designed *kudu* with a human head peering out of it and finials resembling a spade – head.⁷¹⁹ The successors of Narasimhavarman I followed the *kudu* designs of the same but the niches becomes more adornation.⁷²⁰ The Valisvara shrine of Ekambaranatha temple on its *kapoda* part has thirty two kudus. They have centred with the figures of yali and human head. In the Anekatangavadhham temple has fifteen *kudus*, mostly found in the state of fade in the passage of time due to the erosion of weather, these kudus has represented the *gandharva* face at the centre. In the Iravatanesvara temple has fourteen *kudus*. A figure of Ganesa has portrayed in stucco and some of them have the head of *gandharva* at the centre. In the Durga shrine of Kachchabesvara temple has fourteen kudus without much ornamentation. There are thirty two kudus are found on the kapota of Tirukachchimayanam temple. They have the figures of human head and vyala is in sitting posture.

Jala

It denotes a trellis window.⁷²¹ The prevalence of *Jalakas* is known from Asokan days and they are wooden feature converted into stone. The earliest specimen of *jala* has represented on the *Mahamandapa* in Kailasanatha temple at Kanchi. The perforated work is a series of twisting boughs with openings between partly filled by cross buds. Over the

⁷¹⁹ S.K. Maity, *op.cit.*, p.10.

⁷²⁰ *Ibid.*, p.11.

⁷²¹ P.K. Acharya, Vol.VII, *op.cit.*, p.45.

opening is a triple cornice with a horse shoe shaped panel. In Jvaraharesvara temple, the rectangular window openings cut through the thickness of the *Vimana* wall. The *Bhadra* windows are filled by three different types of *jalakas*. The back wall of the central shrine has a window. It has the design of *chaturskona*. There are seven cross stone beam are centred with flower buds. The frame of the window is designed with lotus petals. Another window of same type has found in the northern wall. There are seven stone beams in vertically and four stone beam in horizontally. It is centred with flower buds. The southern wall has the window in circular bough type. There are various kinds of figures like *nandi*, lion, swan, *gandharvas* and creepers had employed in this window. It consisted of fifteen circular buds as five in a row and three in a column. Similar *jalakas* appear also on either side of the *Ardha mandapa*.

CHAPTER – V

SCULPTURAL ART

Sculpture could be defined as an art of carving images. They designated as central point of religious cult in temples. They are made of different materials such as stone, bronze, stucco, wood, gems, metals, ivory, terrines etc. The words *arca*, *bera*, *vigraha*, *pratikrti*, *pratima* and *vimba* are denotes to the image.⁷²² The *Manasara* suggest to nine materials of gold, silver, copper, stone, wood, stucco, grit, glass and terracotta were apt to create an image.⁷²³ The *Brhat Samhita* enumerates to seven materials of wood, clay,

⁷²² Jitendranath Banerjea., *The Development of Hindu Iconography*, NewDelhi, Third Edition.1974, pp.1, 36-37.

⁷²³ Kanti Chandra Pandey., *Comparative Aesthetics, Vol.I, Indian Aesthetics*, Varanasi, 1959, p.604.

precious stones, gold, copper and stone are worth able to make an image.⁷²⁴ In temples, stone is employed in largely to carve the images of gods. The white variety of stone must be used for depicting the images of Siva; the black kind of stone is prescribed for the images of Vishnu; the red class of stone could be used for the images of Surya, Ganesa and Sakti.⁷²⁵ Images of deities are classified into three characteristics, namely *satviki*, the *rajasi* and the *tamasi*. Images are portraying *yoga* posture, holding the *abhaya* and *varada mudras* and depicted by the image is worshipped by other deities are belongs to the *satviki* type. Images, which represented *abhaya*, *varada mudras* and weapons in their hands, stands on the *pitha* or rides on the *vahanas* and beautified with many clothes and ornaments are belong to the *rajasi* mode. Those images representing the war like scene such as killing the demons are belong to the *tamasi* aspect. Generally, in Hindu temples sculptures are broadly classified into two, they are movable sculptures (*Asthavira pratima*) and immovable sculptures (*Sthavira pratima*). The immovable variety of Sculptures is the images of *Garbhagrha* of a temple. They are called as *Sthavira*, *Mulabhera*, *Mulabimba*. They have been permanent in nature and not a subject of change its position. An important feature of the Siva temples under study is that *garbhagrhas* are occupied by only the cult *murti*. The three walls of the *garbhagrha*, other than in which the *dvara* or doorway, appear remain plain without any ornamental figures. The walls of the *Mandapa* that lay in front of the *garbhagrha* are also decorated in some of the temples. The pillars appear in the *mandapas* are supported with the images of lion as its base; the pillars of Vijayanagara – Nayak period has decorated with the multi – images found in the temples. The suitable place for the installation of images is in the *devakosthas* that appear on the *bhitti* part of the temples, the *garbhagraha* and its *mandapas*. They are classified into *chittiram*, *artha chittiram* and *chittira pasam*. *chittiram* images having the entire parts could be clearly visible. *artha chittiram* images could be partly visible. *Chittira pasam* image is only identifiical appearance of the

⁷²⁴ Ajaymitra Sastri, *Indian as seen in the Brhat Samhita of Varahmihira*, Varanasi, 1969, p.409.

⁷²⁵ T.A. Gopinatha Rao., *Talamana or Iconometry in Memoirs of the Archaeological Survey of India*, no,3, Calcutta, 1920, p.42.

deity.⁷²⁶ The movable variety have further classified into *karmarchai*, *utsavarchai*, *snapanachai*, *balyarchai*, *theertharchai* and *maha utsavarchai*.⁷²⁷ They made for taking out in religious as well as ritualistic procession at the time of temple festivals and ceremonies. They are called as *utsava bheras*. The term *balibera* means special images have been used for sacrifices and offerings. Images have been used to the bathing ceremony known as *snapana bhera*. The *Matsya Purana* prescribed to the images of Vishnu could be made of eight, four and two arms, while denoting the images of Siva, firstly as a youngster, secondly as a dancer with ten arms wearing the hide of an elephant.⁷²⁸ Images reflect the cultural condition and social quality of the people and the psychological factors found in different ages. The sculptural art of Tamilnadu could be assigned into different phases such as, the art of the *Sangam* period, the art of the Pallavas, the art of the Cholas, the art of the Pandyas, the art of the Vijayangara and its offshoots. The development of sculpture during the *Sangam* age is described in the *Sangam* tamil literary works of *Tirumurugarrupadai*, *Paripatal*, *Kalittogai*, *Purananuru*⁷²⁹ etc., images of gods and goddesses are enumerated in these literatrature as Tirumal, Arumuga, Korravai are not exist now, because they are made of perishable materials like bricks and mortar. In the Pallava period, images of stone and bronze with artistic excellence made its appearance and they have their distinctive stylistic features. D.R. Rajeswari has assigned the sculptural art of the Pallavas into three phases.⁷³⁰ They are, the first phase belongs to Mahendravarman I, the second phase commenced from Narasimhavarman I and followed by Paramesvaravarman I and Mahendravarman II. The third phase belongs to Rajasimha Pallava and continued by Nandivarman II. Among them Rajasimha Narasimhavarman II patronized the traditional rock cut temple sculptures and

⁷²⁶ *Ibid.*, p.276.

⁷²⁷ *Ibid.*, p.275.

⁷²⁸ V.R. Ramachandra Dikshitar, *The Matsya Purana – A Study*, Madras, 1935, p.122.

⁷²⁹ R. Santha Kumar, *Temples of Ambasamudram (History, Art and Architecture)*, Chennai, 2007, p.158.

⁷³⁰ D.R. Rajeswari, *Pallava Sculptures*, NewDelhi, 1988, p. intro.xix.

the structural temple sculptures. Pallava sculptures are appears in naturalistic way having the face is just higher than width, with flat nose and double chin.⁷³¹ The important things in the representation of *Sangha*, *Chakra* are devoid of flames. The *Yajnopavitha* or sacred thread falling over the right forearm is the characteristic features of the Pallava art. The images of bronze in Pallava period was made according to the rules of agamas.⁷³² In the Chola art, the sculptures exposed the naturalism and realism.⁷³³ They has apparent look in depicting the ornaments and dress code. The different forms of Siva exposed in the art of the Cholas. The sculptures have the flames in small size in the *sangha* and *chakra*. In the Pandya period, the sculptural art has the resemblance of the Chola art. In the Vijayanagara period, many kinds of ornaments decorate the neck of deities. Images depict the objects like *sankha* and *chakra* are beautified with big size flames. Portrait sculptures in stone and bronze of royal family members are best specimens of the Vijayanagara art. Each and every temple has chosen under study have possessed the stone images in abundantly. The researcher confined to make a random survey of stone images in the selected Siva temples of Kanchipuram. Brahma, Siva and Vishnu are the Hindu trinity. Mythological and legendary accounts personified in the Epics and Puranas. They give variable objectives to the emergence of many forms for Siva and Vishnu. The Siva temples of Kanchipuram possess the stone images of Siva in many forms especially the dancing Siva and *anugraha* Siva and Ferocious Siva are found. These sculptures could be categorized under such a group as follows, *sthanaka* (standing), *asana* (seating), *nritta* (dancing). In the *rupa* state(visible), which the lord Siva takes for the benefit of souls could be classified into three,⁷³⁴ they are *bhoga murtham*, (those symbolic of enjoyment), *yoga murtham* (those symbolic of meditation), and *vega murtham* (those symbolising

⁷³¹ V.M. Narasimhan, “*South Indian Temples*,” V. Krishnaswami(Ed), **Indian National Congress, Sixtieth session –Souvenir**, Madras, 1955, p.252.

⁷³² M.S. Ramaswamy, *Tamizhnattu Chepputtirumenikal* (Tamil), Madras, 1976, p.67.

⁷³³ R.Santhakumar, *op.cit.*, p.158.

⁷³⁴ C.N. Singaravelu, “*The forms of lord Siva takes*,” *Saiva Siddhanta* (Journal), Vol.VI, no.3, July-Sep.1971, Madras, 1971, p.131.

energetic action). The sculptures found in the temples of Kanchipuram are notable for fantastic figures, sterile faces, inactive poses and sound composition and without charm and originality.⁷³⁵

Early Sculptural Art

The sculptures of early period, nature as their model and expressed the ideals of conventional rules of art, which has laid down in the *Silpa Sastras*. Before seventh century C.E, the sculptures were mostly found with two arms and a single head like a man. Later, the appearance of deities in the sculptural art imbibed with multi arms and sacred symbols like *sangha*, *chakra* and flames of fire.⁷³⁶

Bhikshatana Murti

Bhikshatana murti is an aspect of Siva like a mendicant posture. According to Saivite legend, Siva assumed this form to contempt the over pride of sages in daruka forest, who were boastful of their yogic powers and get ready to protest the lord Siva. To get back their original state, Siva gets the Bhikshatana form. Vishnu followed him as mohini. This kind of legendary account found in the *Linga Purana*, *Vama Purana*, *Skanda Purana* etc.⁷³⁷ In this form, Siva is said to have cutoff the fifth head of Brahma, so, he inflicted with *Brahmahatya* and wantering in the forest. Finally, he relieved from that at Kasi,. The iconographical features of the Bhikshatana murti are found in the *Amsumabhedagama*, *Uttarakamikagama*, *Silparatna*, *Karanagama*, *Ajitagama* and *Suprabhedagama* etc. the common features are that the lord is nude in standing posture, followed by an antelope, demons and wives of sages. He keeps a begging vessel in one of the hands.

⁷³⁵ Raju Kalidos, *History and Culture of the Tamils*, Dindigul, 1976, p.14.

⁷³⁶ A.H. Longhurst, *Pallava Architecture, Memoirs of Archaeological Survey of India, no.17*, Simla, 1928, p.10.

⁷³⁷ T.A. Gopinatha Rao, *Elements of Hindu Iconography, Vol.II*, part. I, Varanasi, 1971, p.295.

In the Kailasanatha temple, the fifty second subshrine contains the Bhikshatana image (**plate no.125**). He is in *samabhanga* attitude with the right leg is just lifted. He has eight hands (*astabuja*), gets the *parasu* and *trisula*. The front left hand is portrayed *uruhasta*. The lord has a *jatabhara* and wears other ornaments including a number of necklaces. Brahma and Vishnu are found in little form. A sculptural panel found on the south wall of the central shrine of Rajasimhesvara temple. He has two hands. His hand gets a begging bowl and in other possesses an *aksamala* and is held in *Gnana mudra* pose. The right leg is stands to being in a vertical position on the earth, while his left leg is curved. He wears many ornaments and a loin cloth hangs down below his left thigh. The footwears are clearly seen. His emblems of *trisula*, *parasu* and *valaya* are sculptured over his head.⁷³⁸

The south west corner of Rajasimhesvara Vimana (**plate no. 93**) lodges an image of Bhikshatana. Siva keeps the *parasu* and *trisula* on the right hands and the *kapala* on the left hand. There are two *rishipatnis* found. One is in worshipping posture. Another one stood admires the charm of the lord. Siva has a long *jatamakuta*.⁷³⁹

Another representation found in the left inner side of the *antarala* of Mahendravarman's temple. Alexander Rea has wrongly identified this figure as Jimutakotu or the cloud – bannered. Siva is portrayed with the *jatabhara*; the right knee is bent. He has well ornamented. Over his left shoulder wears a garland of bones. The waist ornament is broad and well executed. On the feet, the wearing of *padaraksa* is clearly shown. A three headed *naga* has found on his left side. A *rishi patni* is in *anjali* pose on his right side; there are two ladies are stands on the left side, one is well ornamented with jewels and kneeling down to worship the lord. Another one is stands to supports one of the left hands of Siva.

⁷³⁸ C.Minakshi., *The Kailasanatha Temple*, Unpublished Ph.D Thesis, University of Madras, 1928, p.106.

⁷³⁹ *Ibid.*

The back wall of the Iravatanesvara temple lodges an image of Bhikshatana (**plate no.46**). He is in nude and *urdhaveretas*. He wears a jatabhara and has two hands. A naga is found on the left side. The *rshis patnis* are found as attendants.

Bhairava

Bhairava, one of the *aghora* forms of Siva and *asta parivara devatas*. He was a primary deity and *ishta devata* to the Saiva sects like Pasupatas, Kapalikas, Kalamukhas and Lingayats.⁷⁴⁰ The form of Siva began to appear in the Pallava temples and became prevalent under the Cholas. Most of the representation is that of Bhatuha Bhairava, bare and naked with a long *yajnopavitha*, bells or skulls, flaming hair and *katisutra* composed of snake. In south Indian portraits, he is accompanied with a dog as his vehicle, and he carries *damaru* (small drum), *pasa* (noose), trident and skull cup in his four hands. He is depicted with thick eye brows, bells, and *katisutra*. His feet are bare and stand on the pedestal.⁷⁴¹ An image of Bhairava is found in one of the pillars found in the *mandapa* behind the Tirukachchimayanam temple (**plate no. 30**). It belongs to the Vijayanagara period. Siva bears a *jatabhara*. He wears a bold necklace. He has four hands; the right hands are holds the *parasu* and *khadga mudra*. The left hands hold the *sula* lifted above the shoulder and holds the *agni*. Near the feet of the lord, the dog placed at the right side and a dwarf demon holding a bowl over his head.

Brahma

He is the personification of creative power, god of creation, is one among the Hindu trinity. He is mostly depicted in one of the niches on the northern wall of the central shrine in the Siva temples of Kanchipuram. He is known as *Visvakarma*, *Hiranya*

⁷⁴⁰ Raju Kalidas., *Temple Cars of Medieval Tamilaham*, Madurai, 1989, p.102.

⁷⁴¹ C. Sivarama Murti, “*Geographical and Chronological factors in Indian Iconography*”, *Ancient India* (Bulletin), no.6, NewDelhi, 1950, p.59.

garbha (born in a golden egg), *Prajapati* (lord of creation), *Pitamaha* (the great father) and *Caturmukha* as having four faces, which symbolising four Vedas.⁷⁴² According to *Rupamandana*, he is represented with a beard. He is shown with four heads, each facing a different direction to indicate that he is seeing and knowing everything. The snow white wild goose on which he is seated symbolizes knowledge. Legends describe that he was born from the lotus originating from the navel of Vishnu.⁷⁴³ In the northern wall of the central shrine of the Tirukachchimayanam temple has a *devakostha* image of Brahma (**plate no. 6**). It belongs to Cholas style. He is in standing posture. He stands on the lotus pedestal. He has four hands; the right hands hold the rosary and *abhaya mudra*. The left hands are holds a *kamandala* and placed on the thigh. He wears a number of ornaments on the neck, and a thick *yajnopavita* depicted from the left to right. In the northern wall of the Siddhisvara Shrine has a *devakostha* image of Brahma (**plate no. 72**). It belongs to modern times. He is in standing posture, as per usual typology; his three faces are clearly shown. He has four hands. The right hands hold the rosary and *abhaya*, the left hands hold the *kamandala* and another one is put on the left thigh. The northern *devakostha* of Tirumetralinather temple also has an image of Brahma is in standing posture (**plate no. 81**). It belongs to the modern times. He has four arms. The right hands are holds a rosary and *abhaya mudra*. The left hands are holds the *kamandala* and placed on the thigh.

Dakshinamurti

The story has mentioned in Tamil *Kantapuram* and the *Sankara Samhita* of *Maha Skanda Purana*.⁷⁴⁴ Siva in Kailasa seated himself under a banyan tree. The sons of Brahma, Sanaka, Sanatana and Sanatkumara came to him, to get the highest knowledge and bliss. Siva taught to them to feel the supreme bliss of the absolute. Dakshinamurti, a

⁷⁴² L.D. Burnett, *Antiquities of India, An account of the History and Culture of Ancient Hindustan*, NewDelhi, 1999, p.11.

⁷⁴³ T.A. Gopinatha Rao, Vol.II, Part. II, *op.cit.*, p. 501.

⁷⁴⁴ M.A. Dorai Rangaswamy, *The Religion and Philosophy of Tevaram, Book. I, Vol.II*, Madras, 1958, p.406.

yogic teacher of spiritual wisdom is prevalent even from the eighth century C.E. he is considered as a god of south, due to his appearance towards the south.⁷⁴⁵ He demolish the bonds binding the individual soul to the world and represents the destruction of life by time, wars, disease, hunting etc. Dakshinamurti aspect represent the yoga murtham of lord Siva. The image mostly found on the left side of the central shrine of Siva temples. Dakshina murti form is referred in *Tiruvilayadal Puranam*.⁷⁴⁶ The image was sculpted for the first time in the southern niche of the Olakkannesvara temple belongs to Rajasimha

⁷⁴⁷

The central shrine of Rajasimhesvara temple has an image of Dakshinamurti on its *padavarga* section (**plate no. 89**). In this panel, Siva has left leg bent and rested vertically on the seat and this leg and the body is found together by the *yogapatta*. The front right hand is held in the *yoga mudra*, the front left hand is in *abhaya hastha*. The back right hand keeps an *aksamala* and the back left hand hold the *agni* or a lotus flower. The right leg is hanging down the seat. Siva is seated under the banyan tree, below the pedestal, there are two deers are seen. Below his right elbow is a snake with an uplifted hood. Above the head of Siva are seen a seated pair of ganas on either side.

The stone image is seen in the eighth subshrines lying on the southern end of the Kailasanatha temple complex, lodges an image of Dakshinamurti on its south niche (**plate no.112**). He is seated in *virasana* posture. He has four hands (caturbhuja), two of the hands are in *cinmudra*. Two deers appear below the pedestal. Rajukalidoss is of opinion that an idiom is resembled with Dhyana Buddha images are found in Ajanta.⁷⁴⁸ The fourth subshrine has an image of Dakshinamurti located in the north niche; the

⁷⁴⁵ Margaret and James Stutley, *A Dictionary of Hinduism; its Mythology, Folklore and Development (1500 B.C -1500 A.D)*, NewDelhi, 1977, p.68.

⁷⁴⁶ C.N. Singaravelu, "*The forms lord Siva takes*," *op.cit.*, p.133.

⁷⁴⁷ H. Krishna Sastri, *South Indian Images of Gods and Goddesses*, NewDelhi, 1995, p.89.

⁷⁴⁸ RajuKalidas, *Encyclopaedia of Hindu Iconography – Early Medieval, Vol. II, Siva*, Delhi, 2006, pp.183-184.

iconographical features are common in the earlier representations. The southern wall of Mahendravarman's shrine houses an image of Dakshinamurti. He is seated in *virasana* posture. He has four hands, possess the naga and *aksamala* in *parahastas*, the *purvahastas* being in *cin mudra*. The lord is seated below a banyan tree. The Dakshina murti panel portrays the six *rishis* as per *Kamikagama*.⁷⁴⁹

The *bhitti* part of Iravatanesvara temple has an image of Dakshinamurti (**Plate no. 51**) on the west wall. He is seated in *virasana* posture, the hands being four. He wears a head gear; yogisvara appears in miniature form within the *makara torana* surmounted above the image of Dakshinamurti. The banyan tree is not clearly visible. The right leg hangs down the seat. The left leg is placed on the thigh. The deers are depicted at the feet of the lord. As per *Kamikagama*, there are six *rishis* are portrayed on the niches.

Dakshina murti is found in a separate niche of the Muktesvara temple (**Plate no.155**). He is seated below the *al (picaus bengalensis)* tree. He has two hands. The right hand is in *cin mudra*, while the left hand is placed on the thigh of the left leg. The right leg hangs down the seat and placed on the padma pitha. Four *rishis* attend on his separate niches on both sides.

Dakshinamurti is found in a niche of the Piravatanesvara temple (**Plate no.153**). The image is damaged. The lord is seated in *maharajalilasana* attitude. The banyan tree seems to appear above his head. He has four hands. The *parahastas* holds the *tanka* and *mrga*. The front right hand is in *abhaya mudra* and the front left hand is in *katyavalambita* pose. There are two deers are found.

The southern *devakostha* of central shrine of Kachchabesvara temple has an image of Dakshinamurti (**Plate no.56**). It belongs to the Chola style. He is seated under the banyan tree and *virasana* mode. He has four hands; the right hands are hold the *mrga* and

⁷⁴⁹ B. Rajendra Prasad, "A Note on the images of Vyakhyana and Jnana forms of Dakshinamurti from Alampur and Satyavolu," *Journal of Andhra Pradesh Historical Research Society*, Vol.XXXV, Hyderabad, 1976, p.296.

abhaya. The left hands are holding the *parasu* and a book. The right leg hangs down the seat and is placed upon the *apasmarapurusha*. There are two *rishis* are found in listening the teachings of the lord at the left side and a single *rishi* has found at the right side of the niches.

Dakshinamurti is found in the southern *devakostha* of Siddhisvara Shrine in the Kachchabesvara temple complex (**Plate no.74**). It belongs to modern times. In this image, the lord sitting under the banyan tree (al) is clearly depicted. The *jata* of the lord spread fanwise and are bound at their base. In the left ear is a *patrakundala*. He has four hands and wears a *jatabhara*.⁷⁵⁰ The front right hand is in chin mudra and the front left hand resting on the left knee, bears a book. The back right hand hold the *sarpa* (snake), while in the back left hand holds *agni*. The right leg hangs down the seat and is placed upon the *apsamarapurusha* and the left foreleg rest upon the right thigh. There are two *rishis* sculptured on the left side of the bottom. A figure of *nandi devar* is portrayed at the right side of the bottom.

In one of the pillars of the sixteen pillared *mandapa* located within the Kachchabesvara temple complex has an image of Dakshinamurti (**Plate no.64**). it belongs to the Vijayanagara – Nayak period. He is seated under a banyan tree. He has four hands. The right leg hangs down the seat. The right hands are hold a *naga* and *abhaya* pose. The left hands are hold a *parasu* and a book. The seat of the lord is depicted on the mythic moundain(Kailasha).

In one of the pillars of a *mandapa* located in adjacent to the south gateway of the inner Ekambaranatha temple complex. On the base of a pillar, its southern side is depicted an excellent specimen of Dakshinamurti (**Plate no.29**). It belongs to the Vijayanagra –Nayak period. He has four hands and seated under the banyan tree. The right leg hangs down the seat and planted upon the *apasmarapurusha*. The left leg placed

⁷⁵⁰ Raju Kalidos, *Encyclopaedia of Hindu Iconography*, Vol.II, *op.cit.*, p.204.

on the thigh of the right leg. The seat is depicted on the mythic mountain (kailash). Below the seat of the lord, there are two *rishis* found at the right and left side.

The southern *devakostha* of the Tirumetrainather temple has an image of Dakhsinamurti (**Plate no.76**) belongs to the modern times. The workmanship and ornamentation are seems to be indistinct, in the style and design does not affiliate to any dynasty. The appearance of *rishis* on the separate niches and which is represented in the image also clearly depicts that it was a later installed image. The lord is seated under the banyan tree in *virasana* mode. He has four hands. The right hands hold the *naga* and *abhaya* pose. The left hands are holds a *sula* and *Varadha* pose.

Gajasamhara murti

The legend of Siva slaying of Gajasura and wearing the skin of the elephant as his garment mentioned in the works of *Kurma Purana*, *Varaha Purana* and *Suprabhedagama* with slight variations.⁷⁵¹ The *Amsuma bhedagama* explains that the image of Siva with four and eight hands. In the case of four hands, the right hands should hold the *pasa*, and the skin of the elephant. The left hands should hold the tusk of the elephant and the skin. Otherwise the image is eight handed, the right hands should hold the *trisula*, the *damaru*, the *pasa* and the skin of the elephant. The left hands are held in the *vismaya*, the skin of the elephant, a *kapala* and the tusk of the elephant respectively. The left leg should be placed on the head of the elephant; the right leg should be bent and lifted up above the thigh of other leg. The tail of the elephant should be visible over the *makuta* of Siva. The skin of the elephant should be arranged as to look like a *prabha mandala* to Siva. The image of Siva adorned with all ornaments and has the garments made of silk and tiger skin. The colour of Siva in this aspect is deep red.⁷⁵² In Kailasanatha temple, the back wall houses an image of Gajasamhara murti (**Plate no.120**). He has four hands, holding the back two hands lifted above as though holding

⁷⁵¹ T.A. Gopinatha Rao, **Vol.II, part.I, op.cit.**, p.150.

⁷⁵² *Ibid.*, pp.151-152.

the skin of the slaughtered beast. The right hand is being in *sucimudra*. The lord stands in *pratyaliidha* posture, having the lifted leg placed on the *mastaka* of Gaja. During the Chola and Vijayanagara periods gets stylized in a rigid form and becomes the established iconography of Gajasamharamurti. The fifth subshrine lodges an image of Gajasamhara murti. He has four hands, standing on the *mastaka* of Gaja and engaged in slaying the beast. The typology is the same to what the eighth subshrine illustrates the theme. The lord is endowed with a *jatabhara*. The northern part of the Mahendravarman's shrine, on its *bhitti* part depicts an image of Gajasamhara murti. He has eight hands, peeling the Gajas skin, holds *khadga* in one of the right hands and one more is in *suci mudra*. The lord stands in *alidha* posture, the *mastakka* is not shown.⁷⁵³ The twenty third subshrine contains a niche illustrating the Gajasamhara murti (**Plate no.124**). Siva is in *alidha* posture raising the foot upto the genitals below which the *mastaka* of Gaja appears. He has ten hands and holds a *trisula* inverted and piercing the elephant. Two of the back hands are lifted above tearing open the beast's belly within which the lord appears. He holds the elephant *danta* in one of the left hand and *parasu* in one of the right hands. Devi is seated near the elephant head as an observer of Siva's feet.⁷⁵⁴ In Iravatesvara temple, the back wall possesses an image of Gajasamhara murti (**Plate no.46**). He looks to be in *pratyaliidha* posture, twisting the body. He is six handed and has the back two lifted above engaged flaying the beast's skin. The *mastaka* appears below upon which Siva has his leg placed. Devi is found on the right side.⁷⁵⁵ In Matangesvara temple, the *mukha Mandapa* on its right side wall possesses an image of Gajasamhara murti (**Plate no.130**). He has eight hands and holds the beast's skin lifted above. One of the right hands is in *vismaya* attitude. He holds a *dhanu* in a right hand. The *mastaka* appears below. Devi stands to the right. In the Muktesvara temple, a sculptural panel of Gajasamhara murti found on the right wall (**Plate no.152**). He has ten hands and the front right hand risen

⁷⁵³ Raju Kalidos, *Encyclopaedia of Hindu Iconography*, Vol.II, *op.cit.*, p.187..

⁷⁵⁴ *Ibid.*, p.191.

⁷⁵⁵ *Ibid.*, p.200.

above as through holding Gajasarman, but it actually merges with the lintel. Two of the right hands are in *kataka mudra* and hold a *tanka*, while the left hands are in *vismaya*, *ghata* and *naga*. The elephant *mastaka* is found below. Devi stands to the left. Gajasura was one among the assistants of Mahisasura, whose skin was flayed and the beast slaughtered by the lord. The account of Gajasamhara murti found in the work of Tirunavukkarasar hymns on Tirukkachchi Ekambam.⁷⁵⁶ In the Iravatanesvara temple, a six handed Siva has two of the hands raised up and supporting the lintel above. He has the right leg planted on the *mastaka* of an elephant. Devi stands to the right in afraid. This image appears next to that of *vrscikka tandava*, on the other side of the niche appears a horned *dvarapala* resting a heavy club on the earth.

Gangadhara murti

The puranic story of this aspect, the lord Siva, who received the celestial Ganga on his matted locks of hair is known as Gangadhara in Indian art. The story appears in the Mahabharatha. The Ganga is descending from celestial world to the earth below due to the big efforts of Bhagiratha. The Trichirapalli rock –cut inscriptions speaks about this aspect of Siva as *Nadi priya* to mean one, who loves river. In the Muktisvara temple, the image illustrates Siva is two handed figure (**Plate no.151**). The lord has the left hand lifted up as though receiving the Ganga. A lady wearing conical makuta typical of Pallava art is found nearby. She is Uma, on the left side in another niche appears Vishnu bearing the *sangha* and *chakra* in his rear arms. Another image of the same type appears in the inner part of the *agra mandapa*. The account of Gangadhara has revealed in the Tirunavukkarasar hymns on Tirukkachchi Ekambam.⁷⁵⁷ The *Amsumabhedagama*, the *Kamikagama* and *Karanagama* describe the figure of Gangadhara murti. Siva must stand with his right leg by remaining straight while the left leg should be just bent. The front right hand should be placed towards the chin of Parvati. His left front hand should be

⁷⁵⁶ **Devaram – VI** ; 645;7; line.5.

⁷⁵⁷ **Devaram – VI** ; 642;3; line.1-2.

embracing her. The back right hand lifted upto his crown should be holding a *jata* and the back left hand should carry an *mrga*. Ganga should be placed on this. Parvati should be on the left with her right leg somewhat bent on the left remaining straight. Her right hand should be hanging down freely or holding up a few folds of her cloth, whilst the left one should be carrying in it a flower. Her face expresses a state of mental uneasiness perhaps due to a feeling of jealousy. Sometimes Siva's front right hand should be *abhaya* pose and the front left the *kataka* poses. He should carry the hatchet and the deer in the other two hands. Bhagiratha should be coming to the height of Siva's novel, on the left of Siva. He should be draped with a garment of barks. His matted hair should be flowing down. His two arms should be held in *anjali* pose on his chest or over his head.⁷⁵⁸ Nambi Arurar alias Sundarar speaks of Siva as "*Gangai Anindavan, Aru tankiya Alankan, Aru cuta Vallar avare alakiyare*"⁷⁵⁹ In Kailasanatha temple, twenty fourth subshrine houses an image of Gangadhara. Siva is in *alidha* posture, having the left leg placed on a raised pedestal. He has eight hands and has the front left hand lifted above the head in order to receive Ganga. The front right hand is in *uruhasta*. The other hands exhibit mudras like *vismaya*, *khatka* and *kartani*. The lord stands in *atibhanga* and has the face just lifted above to have a glimpse of Ganga. Devi stands to his left in *tribhanga* attitude. A niche houses an image of Gangadhara (**Plate no.110**) in *alidha* posture with the left leg placed on a raised pedestal. He has four hands and the front lifted above to receive Ganga. The front right is *uruhasta* attitude while the back hands exhibit *vismaya* and *kataka* mudras. The lord wears a tall *jatamakuta*. Ganga represented in abstract form like a flow of water, which the lifted hand touches while the same reaches Siva's *makuta*. It is to suggest the descent of Ganga on Siva's locks of hair. Devi stands to the left. In Iravatanesvara temple, the *padavarga* section of the left wall houses an image of Gangadhara (**Plate no.48**). He has four hands and has the front left above to receive Ganga. The right hands

⁷⁵⁸ M.A. Dorai Rangaswamy, *op.cit.*, pp.274-275.

⁷⁵⁹ *Ibid.*, p.277.

are in *uru* and *kataka* postures. The lord has his left leg lifted and placed on the head of a *Gana*. Devi stands nearby.⁷⁶⁰

In Matangesvara temple, the *mukha mandapa* in its left wall contains an image of Gangadhara (**Plate no.132**). He has four hands and the front left lifted above to receive Ganga. One of the hands is embracing devi, while two others are in *simhakarana mudra* and holding *pasa*. Devi is *tribhanga* and *dvibhuj*. She has the left hand in *Gajahasta* attitude and the right in *kataka mudra*.

In Muktesvara temple, the back wall of the *mandapa* holds an image of Gangadhara. He has four hands. One of the hands is lifted above to receive Ganga and one more is in *vismaya mudra*. Devi stands to the left leaning on the lord lifted the leg.⁷⁶¹

Kankala murti

The iconographical feature of this aspect of Siva is found in the *Mayamata*, *Kasyapa Silpasastra* and *Karanagama*. The notable difference between Kankala murti and Bhikshatana is that the former is always shown in dress, while the latter appears naked.

In the fifty third subshrine of Kailasanatha temple has an image of Kankalamurti. He is wearing sandals and in a walking posture, the legs arranged in *svastika* attitude. The image of the body turned to the left. He has two hands, having the right hand lifted up to the head and pointing at perhaps what he carries in the left hand rested upon the shoulder. The left hand perhaps carries the *kankala* bound to a *danda*. A woman is kneeling below and offering *anjali*. Other attendants are present.⁷⁶²

⁷⁶⁰ Raju Kalidos, *Encyclopaedia of Hindu Iconography*, Vol.II, *op.cit.*, p.201.

⁷⁶¹ *Ibid.*, p.202.

⁷⁶² *Ibid.*, p.195.

In *padavarga* section of the *Garbhagrha* of Rajasimhesvara shrine, posseses an image of Kankala Murti in walking posture. He has two hands and bears a *jatabhara*. He is attended by women and *rishi*. Above the main carving a miniature representing the *vrscika tandava* is illustrated. The mode is of the usual type, the front right hand sent across the body and the left lifted above the head the *kosthas* on the back side commence with Kankalamurti in a cellae. The lord wearing protects Markandeya. He is ready to punish the Yama. Yama stands in dwarf form at the left corner of the panel. Behind him, Markandeya appears with hands folded in *anjali bandha*. Two attendants appear below the linga.⁷⁶³ In Muktesvara temple, the *mukha mandapa* wall portion contains an image of Kankala murti in right side. Kankalamurti is of the usual typology, the lord having the right hand lifted up to the head and holding the *kankala* placed on shoulder. Women attendants are found below while *rishis* appear above. The lord wears a headgear and has the legs in *svastika* attitude.⁷⁶⁴

Kalasamhara Murti

In one of the titles found in the Kailasanatha temple epigraphs compares to Rajasimha as *kalakala*, which symbolishes the aspect of Kalasamhara Murti.⁷⁶⁵ In Kailasanatha temple, the eighteenth subshrine illustrates the Kalasamhara Murti. Siva has eight hands and holds a long *trisula* in the front right hand. He holds the *dhanus*, *pasa*, *bana* and other hands in *mudras* like Trojan. The lord is in *pratyolidha* posture, appearing within the *sthanus* part of a phallus, which is cleft at the bottom while the linga is visible behind Siva. The scene illustratesthe *sambhava* of Siva as he is supposed to emerge from within the linga to appears. Siva is found in battle with a demon. He has eight hands and

⁷⁶³ *Ibid.*, p.197.

⁷⁶⁴ *Ibid.*, p.203.

⁷⁶⁵ A.Ekambaranathan, *Iconography of Siva from Epigraphs*, C.E. Ramachandran & K.V. Ramanan (Ed), *Aspects of Indian History and Culture*, NewDelhi,1984, p.203.

holds different weapons like *trisula* and *pasu*. The demon is in *alidha* posture, holding a club and turning the back at Siva. The latter has one of his hands in *vismaya* attitude, while the demon has the left hand in *vismaya*. Markandeya appears with hands folded in *anjali* posture. Two attendants appear below the linga.⁷⁶⁶

A niche of the twenty second subshrine illustrates the Kalasamhara Murti (**Plate no.109**). Siva has his left leg lifted in *urdhvajanu* aspect and is in dancing. The right leg is *kuncita* and planted on linga pitha. Yama lies on the ground in *pretasana* posture. The lord has eight hands and has the right hand lifted above perhaps holding the *trisula*. He also holds the naga, parasu and exhibits mudras like *tarjani*, *suci* and *vismaya*. Siva stands only on the lingapitha while the linga has completely disappeared.⁷⁶⁷ In Iravatanesvara temple, left wall of the *padavarga* section houses an image of Kalasamharamurti (**Plate no.50**). Yama is fallen upon whom Siva stands in dancing attitude. He has four hands and holds a *trisula* in the back left, projected prominently. The front right is lifted above and holds a *pasa*. The left hands are in *tarjani* and *vismaya* mudras. Siva has his left leg lifted as though in *urdhvajanu* attitude. The fallen Yama is awful and exhibits emotions of an agony due to the lords' punishment. Above the main carving a miniature appears Siva is found in a battle with demon. He has eight hands and holds different weapons like *trisula* and *pasa*. The demon is in *alidha* posture holding a club and turning back at Siva. The latter has one of his hands in *vismaya* attitude.

Lingodhbavamurti

The account of Lingodhbava Murti found in the *Linga Purana*, the *Kurma Purana*, the *Vamana Purana*, the *Vayu Purana* and the *Siva Purana*.⁷⁶⁸ According to the Puranas, Siva appeared within the linga in order to show his omnipotence, when Brahma and Vishnu contested over the issue as to who is great among themselves. The mythology is

⁷⁶⁶ Raju Kalidos, *Encyclopaedia of Hindu Iconography*, Vol.II, *op.cit.*, p.190.

⁷⁶⁷ *Ibid.*, p.191.

⁷⁶⁸ T.A. Gopinatha Rao, *Elements of Hindu Iconography*, Vol.II, part.I, Varanasi, Rpt. 1978, p.105.

told in the *Karanagama* mentions that linga should be spared on its one fifth parts on the right top of the Linga, Brahma should be sculptured in the figure of swan and Vishnu in the figure of a boar on the left at the foot of the linga.⁷⁶⁹ *Karanagama* makes Siva's four hands hold the axe, the deer, the *abhaya* and *varada* poses. *Silparatna* inserts the trident in one of his hands.⁷⁷⁰ In the case of eight arms Chandrasekahara, they have possessed the *parasu*, the *sula*, an *aksamala* and other objects.⁷⁷¹ In the hymns of Tirunavukkarasar on Tirukkachchi ekambam has referred to the mythical account of Lingodhbava Murti of Siva.⁷⁷² The Lingodhbava is referred in the hymns of Nampi Arurar alias Sundarar as follows, "*Ayanotu Malum Veruvita nintra emman.*"⁷⁷³ Rajaraja I epigraph from Tanjore describe this form of Siva as *Lingapurana deva*.⁷⁷⁴ The lord Chandrasekhara, who appears within the linga is called Lingodhbava. The first appearance of this image found in the Kanchi temple during the reign of Rajasimha. In the subsequent age of Cholas on the western wall of the *Garbhagrha* on the outer side this image is always seen as required by the agamas. In Kailasanatha temple, the sixth subshrine houses an image of lingodhbava, appearing within the *sthanu*. He has four hands holding *kamandalu*, *uruhasta*, *vismaya mudra* and *aksamala*. Brahma and Vishnu appear on either side; both of them have four hands, holding their usual emblems and one of their *purvahastas* in adoration attitude.⁷⁷⁵ The fourth subshrine houses an image of lingodhbava murti on its south niche. He is the same typology as found in the sixth subshrine. Chandrasekhara has four hands, having *parasu*, *uruhasta*, *vismaya* and *trisula*. Brahma and Vishnu appear in their usual posture. Chandrasekhara possesses the axe and trident in his two back hands

⁷⁶⁹ *Ibid.*, p.108.

⁷⁷⁰ M.A. Dorai Rangaswamy., *op.cit.*, p.197.

⁷⁷¹ T.A. Gopinatha Rao., *op.cit.*, p.109.

⁷⁷² *Devaram*, VI; 645;7; lines.1-2.

⁷⁷³ M.A. Dorai Rangaswamy., *op.cit.*, p.205.

⁷⁷⁴ *Ibid.*, p.196.

⁷⁷⁵ Raju Kalidos, *Encyclopaedia of Hindu Iconography*, Vol.II, *op.cit.*, p.190.

which usually are not associated with him.⁷⁷⁶ The *padavarga* section of the Rajasimhesvara temple lodges an image of Lingodhbava murti (**Plate no.91**). Candrasekhara appears on a rectangular slab within which a linga in a square intersection is carved. Candrasekhara appears within the square part whose figure is visible up to the joints. The lord is in *samapada* attitude with eight hands. Two of the hands hold a long *trisula* and *parasu*. One holds a three hooded *naga*, others exhibit various *mudras*. The lord wears a tall *jatamakuta*, *uttariya* and other ornaments. The main figure is flanked by Brahma and Vishnu in separate niches, above both of whom *vidhyadharas* appear.⁷⁷⁷

The eastern wall of the Tirukkachi Mayanam temple has an image of Lingodhbava murti (**Plate no.5**). The lord standing in *samapada* – *sthanaka* made within a linga. The blazing fire is clearly depicted. The *parahastas* show the *tanka* and *mrga*. The front right hand is in *abhaya mudra* and left in *katyalambita hasta*. Varahamurti (Vishnu) with a human body and boar appear below. The swan (Brahma) is found above. The eastern wall of the Kachchabesvara temple has an image of Lingodhbava murti (**Plate no.57**). In this panel, the lord Chandrasekara came out of the pillar of fire. He has four hands and the legs are depicted below the knee. The right hands are in *abhaya* pose and hold the *parasu*. The left hands are in the *Katyavalambita* pose, and hold the *mriga*. At the top of the pillar, a figure of swan is depicted on the right side. Below the lord Chandrasekara, a boar *avatara* is sculptured. There is another sculpture belongs to the Vijayanagara times found in one of the pillars of sixteen pillared mandapa in this temple complex (**Plate no.67**). In this image, lord Chandrasekara came out of the linga. He has four hands and legs are left not sculptured below the knees of the lord. The right hands are in *abhaya* pose and hold the *parasu*. The left hands are in *varada* pose and *mriga*, at the top of the linga, a figure of swan is symbolically depicted. Below the legs of Chandrasekara, a boar is sculptured. In the Siddhisvara temple, eastern *devakostha* has an image of Lingodhbava murti (**Plate no.71**). In this image, the lord Chandrasekara

⁷⁷⁶ *Ibid.*, p.187.

⁷⁷⁷ *Ibid.*, pp.196-197.

emerged from the linga, he has four hands and the legs are depicted below the knees. The right hands are in abhaya pose and hold the *parasu*. The left hands are in *varada* pose and hold the *mriga*. On the left side of the top, a figure of swan is depicted. Below the feet of the lord, *varaha avatara* of Vishnu is engaged in digging the earth. The eastern *devakostha* of the *bhitti* part of Muktesvara temple has contains an image of Lingodhbavamurti (**Plate no.146**). . The lord is in *samapada –sthanaka* mode within a linga. The *parahastas* show the *tanka* and *mrga*. The front right hand is in abhaya mudra and left in *katyavalambita hasta*. The boar *avatara* of Vishnu has found below. The swan has depicted above.⁷⁷⁸

Nataraja

Images of Nataraja obtained from the Gupta period onwards, the images of this aspect mentioned in the works of *Matsya Purana* and other *Saiva agama* texts.⁷⁷⁹ Siva's dance represent the *panchakrityas* – the *sristhi* to mean the creation and evolution, the *stithi* to mean the preservation, the *samhara* to mean destruction, *tirobhava* to mean embodiment and the *anugraha* to mean the release or salvation.⁷⁸⁰ The *Sritattvanidhi* explains of seven *tandavas* of Siva, they are *ananda tandava*, *samdhya tandava*, *uma tandava*, *gauri tandava*, *kali tandava*, *Tripura tandava* and *samhara tandava*.⁷⁸¹ Two of the dances of Siva in his act of protection are known as *Gauri tandavam* and *Sandhya tandavam*. *Gauri tandavam* is also known as *Bhujanga tasram*, as the dance is performed, with a serpent in hand. He is said to have performed 108 *tandavas* (dance) in totem. The familiar aspect is Nataraja, the lord of dance. Its symbolism is endless and to a Saivite devotee, the icon is usual sermon that expound the unbounded composition and universal

⁷⁷⁸ *Ibid.*, p.203.

⁷⁷⁹ N.P. Joshi, *Puranas as Interpreters of Icons*, *Kala (The Journal of Indian Art History Congress)*, Vol.VII, Guwahati, 2001,p.1.

⁷⁸⁰ I.K. Sarma, *Some Manifestations of Nataraja*, C.Margabandhu & K.S. Ramachandran., *Spectrum of Indian Culture*, Prof.S.B. Deo Felicitation Volume, Vol.II, Delhi, 1996, p.391

⁷⁸¹ Kamil V. Zvelebil, *Ananda tandava of Siva Sadanrttamurti*, Madras, 1985, p.33.

power of that the dancing creator – destroyer god. The most popular form in South India is *Ananda tandavam*.⁷⁸² With the left leg raised, the right leg resting on *apsamara*. The right lower hand in *abhaya*, the right upper holding *damaru*, the left upper the flame, and the left inner in *kariahasta*. His locks are half tied up, parts of his *jata* fly about on either side during decstatic movement, a skull appears from his locks, a dhatura flower is stuck near it, snakes entwine the locks and ketai-pedestals peep from them. The celestial river Ganga led on one of his *jatas*, join her palms in devotional admiration, while parijata and other celestial flowers are shown slipping from the *jata* like stars on the firmament, red in the burning glow. There are nine modes are available among them, the *Katisama*, *Lalita*, *Lalitatilaka*, *Talasamphotita*, *Catura*, *Tandava*, *Nadanta* etc. are also figured on the walls of the Kailasanatha temple during the period of Rajasimha. The fifth subshrine contains an image of *Tandava* Siva. He is engaged in enacting *vrscika*. He has eight hands, holds the *damaru* in one of the hands while the front two are in their usual mode and two more being in *vismaya* and *kataka mudras*.⁷⁸³ The third subshrine in Kailasanatha temple merging with the *tirumatil* houses an image of Urdhava tandava Murti in one of its niches. The lord has the right leg lifted in *lalitatilakam* attitude. He has eight hands and the front left hand lifted above as though placing something on the head.⁷⁸⁴

The fourteenth subshrine in the same temple lodges an image of *Tandava murti* who appears in *pratyolidha* posture. He has eight hands and the front left hand thrown across the body. Of the other hands, one is lifted above the head, one holding *naga*, another is in *vajra* and other exhibiting mudras like *vismaya* and *tarjani*. The lord wears a *jatamakuta* and other ornaments. An individual to his left is enacting a dance posture who may be nandi. There is some dwarf *ganas* of whom one is dancing.⁷⁸⁵

⁷⁸² C. Sivaramamurti, “Geographical and Chronological factors in Indian Iconography,” *op.cit.*, p.60.

⁷⁸³ Raju Kalidos, *Encyclopaedia of Hindu Iconography*, Vol.II, *op.cit.*, p.186.

⁷⁸⁴ *Ibid.*, p.187.

⁷⁸⁵ *Ibid.*, p.189.

The twenty fifth subshrine has an image of *Urdhva Tandavamurti*. Siva has the right leg lifted in *urdhva* posture and the front left hand hold above the head. He has eight hands, holding the *parasu*, *naga* and *vajra*. He stands on the heads of a triple-headed *naga*. He stands on *apsamara*. A dwarf *gana* is playing a pot instrument. Devi stands nearby in *tribhuja* attitude and her hand placed on the head of a *gana*⁷⁸⁶

The forty sixth subshrine holds an image of dancing Siva (**Plate no.106**) in *urdhvajanu* aspect. The lord has the right leg lifted. He has ten hands, the front right hand is in *abhaya mudra* and the left hand thrown across the body in *gaja hasta* attitude. Other hands exhibit various *mudras*. The dancer wears with hands folded in *anjali bandha*, just behind Siva's head on the left side. Devi is seated nearby.⁷⁸⁷

The forty eighth subshrine illustrates a simple form of *Tandava Murti* in which the left leg is just lifted in *urdhvajanu* posture, rested upon a pedestal. Siva has four hands, the *purva hasta* holding a vina. The image is *ekabhanga*, the head alone fitted to the right. Another figure is found dancing on the left side who perhaps is nandi in human form. Above the panel two bulls are found flying with riders seated on them.⁷⁸⁸ A niche of Rajasimhesvara temple illustrates the *kuncita* mode of dance (**Plate no.97**). The lord is kneeling in *pratyolidha* posture. He has eight hands and the front hands in the usual mode while other hands hold weapons like *damaru*, *parasu*, *trisula*, *naga* and *pasa*. He wears the *jatamakuta*, *kandanas*, *keyuras* and *uttariya*⁷⁸⁹

Another niche of the Rajasimhesvara temple illustrates *Urdhvatandava* Siva (**Plate no.103**). The lord stands lifting the right leg in *samapada* attitude. He has eight hands and the hands displaying various *mudras* like *vismaya*, *abhaya* and *tarjani*. He wears a *jatamakuta* and other usual ornaments. The *uttariya* is sent below the lifted leg. Nandi is

⁷⁸⁶ *Ibid.*, p.191.

⁷⁸⁷ *Ibid.*, p.194.

⁷⁸⁸ *Ibid.*

⁷⁸⁹ *Ibid.*, p.197.

found in dancing as theriomorphic form. A dwarf *gana* is dancing with adjoining the main panel. Brahma and Vishnu appear in attending by their devotees. Both hold one of their hands in appreciation of Siva's feet.⁷⁹⁰ The left niches are intersected by two cells, one houses an image of *Tandava Murti*. The lord as the dancer performs the *vrscika*. In the *Bhitti* portion of the Iravatanesvara temple has an image of *Vrscika Tandava* (**Plate no.46**). It is a *karana* that appears only in the art of Kanci and Mamallapuram in Tamilnadu. In this dancing mode, the lord poses to be an animated scorpion. One front hand is held across the body and another lifted perpendicularly above in *urdhva* mode, one leg is pulled forward and stamped and the other retreated backward.⁷⁹¹ C.Minakshi is of opinion that this image categorized as in the *lala – tilaka* mode of dance.⁷⁹² In Muktesvara temple, the image finds the lord standing on the left leg in *samapada sthanaka* mode (**Plate no.148**) with the right leg lifted up to the crown. The front left hand is lifted parallel to the lifted leg and held above the crown. The hands are eight. The other hands show different mudras or carry objects. Devi is found in dwarf form to the left and dancing with leg is cross wise pattern. A dwarf *gana* to the left is playing pot instruments. Another *gana* to the right is playing a drum. It is the first instance to represent the dwarf *ganas* or *apasmara purusha* under the feet of the dancing lord.⁷⁹³ In Matangesvara temple, the *bhitti* portion of the temple has the Urdhva Tandava image (**Plate no.134**) is of same type as found in the Iravatanesvara temple. Devi is missing, two dwarf *ganas* are found on either side, one playing the pot and the other playing a drum.⁷⁹⁴ In the *agra mandapa* wall in its inner side of Muktisvara temple has an image of Tandava murti is as follows; the lord has a moustache, a Gupta feature. He presents a dance recital with the legs crossed and forming a *catura* on the thigh part. The hands are

⁷⁹⁰ *Ibid*

⁷⁹¹ *Ibid.*, p.200.

⁷⁹² C.Minakshi, *Administration and Social Life Under the Pallavas*, Madras, Revised Edition, 1977, p.318.

⁷⁹³ Aschwin Lippe, *Some South Indian Icons, Artibus Asiae.*, Vol. 37, no.3, 1975, p.177.

⁷⁹⁴ Raju Kalidos, *Encyclopaedia of Hindu Iconography*, Vol.II, *op.cit.*, p.201.

ten that carry different emblems such as *tanka*, *damaru*, *khatga* and so on. *vidhyadharas* are found above. Devi is seated below and observes the dance.⁷⁹⁵ The presence of devi is attested in the *tevaram* hymns. She is supposed to sing songs; “*Umai icai pata*” several dwarf *ganas* are present. The nearby drummer is reminiscent of the Nataraja of Badami and Bhubaneswar.⁷⁹⁶

Kodukotti was performed by the lord Siva, when *Tripuram* was in flames witnessed by this spouse. *Pandarakam* was danced after it had been reduced to ashes and witnessed by Brahma.⁷⁹⁷ Two bas relief in bad shape in the Kailasanatha temple in Kanchipuram depicting these two dances related to the act of concealment⁷⁹⁸ in most of the Siva temples in South India, there is a niche where the dancing Siva with his spouse standing to his left can be seen. The four Saiva saints have gone on raptures over Nataraja. Saint TiruGnana Sambandhar realized the sacredness of Nataraja in Chidambaram and frequently visited at this place. Tirunavukkarasar visited the temple and enjoyed in the worship of Nataraja. Saint Manicka Vasagar life and writings were closely related to Nataraja in Chidambaram. Out of 51 *padigams* in *Tiruvachagam*, 25 were sung at Thillai. Sekkilar, the author of *Periya Purana* breaks into his inimitable mellifluous verse in the opening two stanzas of *Thillaivaz Anthanar Purana*, when he offers his salutations to Nataraja. The verses in the chapter *Tirukkuttu darshan* (vision of the sacred dance) in the ninth *tantra* of Tirumulars *Tirumantiram* deal elaborately on the dance of Siva.⁷⁹⁹ In *Kalittogai*, a *sangam* work, there is a description of two of the dances of Siva – *Pandarankam* and *Kodukotti*.⁸⁰⁰ In *Silappadhikaram* of second century C.E.

⁷⁹⁵ *Ibid.*, p.203.

⁷⁹⁶ Anne Marie Gaston, *Siva in Dance, Myth and Iconography*, Delhi, 1982, plate no. 33 with illustration.

⁷⁹⁷ K.C. Kamaliah, “*Conception and Evolution of Nataraja*,” *Saiva Siddhanta* (Journal), Vol.VI, no.3, July-Sep.1971, Madras, 1971, p.193.

⁷⁹⁸ *Ibid.*

⁷⁹⁹ C.N. Singaravelu, “*The forms lord Siva takes*,” *op.cit.*, p.137.

⁸⁰⁰ *Ibid.*

refers to the performance of *Kodukotti* dance in the presence of King Seran Senguttuvan by a professional dancer and his wife playing the role of the lord and Uma is given. During the period of imperial Cholas was remarked in producing cast a spate of Nataraja bronzes as objects of worship.⁸⁰¹

Ravananugraha murti

The story is familiar in the Tamil country from the days of the *Sangam* gleaned from the work of *Kalittogai*.⁸⁰² In Kailasanatha temple, fourth second subshrine possesses the mythological variable themes of Ravana engaged in Kailasa uddharana , **(Plate no.94)**. Ravana is depicted in realizing his folly and engaged in praising the lord and gift of atmalinga. According to Rajukulidos, these panels are the earliest examples to be inspired by the artists of Ellora and Pattatkal in their sculptural representations. With the basis of earliest sculptural representations and literary texts, *anugraha* form of images could be shaped during the Gupta period. The various kind of *anugraha* forms were found at earliest in the work of *Ramayana*, the *Mahabharatha*, the *Raghuvamsa*, *Kumarasambava*, the *Meghaduta*, *Magha* and the *Puranas*.⁸⁰³ Sundarar referred the story as follows

“*parri varaiyi etutta arakkan*

Irru muriya viralal atarttan.”

“*marakkol arakkan varaitol varaiyal*

Irakkol virarkon irukkum itam.”⁸⁰⁴

⁸⁰¹ *Ibid.*, p.191.

⁸⁰² M.A. Dorai Ranagaswamy, *op.cit.*, p.297.

⁸⁰³ Shanti Swaroop Sinha, “*Some land marks of anugraha images of Siva with special reference to Ravananugraha image*,” C.P. Sinha & Dwivedi (Ed), *Appreciation of Indian Art, Ideals and Images*, Gawhati, 2005, p.127.

⁸⁰⁴ M.A. Dorai Ranagaswamy., *op.cit.*, p.300.

In Iravatanesvara temple, the *mukhamandapa* in its left side wall posses an image of Ravananugraha murti. Ravana is *trimukha*, a tyical Pallava icon, and has twenty hands engaged in lifting the *kailasa*. A number of attendants appear along with Siva and Uma.

In Matangesvara temple, the *mukha mandapa*, its right side wall houses an image of Ravananugraha murti (**Plate no.131**). In this panel, the figure of Ravana is projected prominently who *trimukha* is facing backwards and engaged in lifting the *Kailasa*. Siva has four hands and holds a *naga* and *tanka* in two of the hands. Devi is seated in *maharajalilasana* attitude.

In Muktesvara temple, the right wall of the mandapa lodges an image of Ravananugraha murti (**Plate no.149**). Ravana is *trimukha* and lifts the Kailasa Mountain with all his hands while a front hand holds a lamp. Siva seated on Kailasa as *Umasahita*. He has four hands, holding the *tanka* and *naga* in *parahastas*. This image appears on the wall of the *mandapa* in it, inner part. The Puranic story behind the illustration is that Ravana attempted to lift the Kailasa with the lord and Uma and carry it to Lanka. Siva thwarted the attempt. Ravana tried to appease the lord by singing the *sama gana*. Pleased with his devotion, Siva rewards him with a prize.⁸⁰⁵ The image finds the polycephalous Ravana lifting the hill, Kailasa. Siva and Uma are seated on the top of the hill. A number of Siva –ganas appear on all sides of the illustration. A colossal image of polycephalous image of Ravana appears below who lifts the Kailasa. These images are dimunitive when compared with that of Ravana. Several attendants are found on the left side of the illustration few of whom seem to play musical instruments such as the pot. The part of this image is plastered as in Vishnuanugraha. The iconographical feature of Ravananugraha murti has inferred that in the hymns of Devaram at many places,⁸⁰⁶ which was earlier mentioned in the Puranas and Agamas in explicit way.

Somaskanda Murti

⁸⁰⁵ T.A. Gopinatha Rao., *op.cit.*, pp.217-218.

⁸⁰⁶ *Devaram* ; V;477; lines;1-4; 487; lines.1-4; IV; 433;lines.1-4, VI; 659;10; lines.5-8.

Somaskanda Murti is a familiar concept in the sculptural art of the Pallavas. Among the figures found in the group of Somaskanda image are Siva, Uma and Skanda. The Somaskanda concept originated between seventh and eighth centuries C.E. by Pallava rulers for the object of merging the worship of Siva with Parvati and Muruga cult.⁸⁰⁷ Michael Lockwood is of opinion that the concept of Somaskanda group was conceived by Paramesvaravarman I.⁸⁰⁸ according to R. Nagaswamy the earliest representation of Somaskanda theme found Dharmaraja ratha was initiated by Rajasimha.⁸⁰⁹ One of the inscriptions in the Kailasanatha temple compares King Paramesvara, his queen and the prince Rajasimha with Siva, Uma and Skanda respectively and another inscription in the Mahendravarman temple built by Mahendravarman III has an inscription refer to this temple as an abode of Somaskanda Murti.⁸¹⁰ The Pallava period witnessed the uniformity of the custom of carving Somaskanda panel behind the linga on the inner wall of the sanctum of Siva temples. In Kailasanatha temple, central shrine has been the portrayal of Somaskanda, found on the back inner wall. In the Kailasanatha temple is covered by a surround wall having inner portion is provided with a number of miniature shrines. Most of them uniformly house lingas and Somaskanda reliefs on the back wall. These reliefs have the tradition of Siva being represented as the Rajaraja according to the Silparatna text.⁸¹¹ There are thirty Somaskanda panel in the Kailasanatha temple. These Somaskanda panel carved in a usual way. Siva seated in *sukhasana* posture and has four hands, he is associated with Uma and Skanda. Brahma and Vishnu appear behind the Siva's head (**Plate no.149**). Somaskanda panel of images were made in bronze during the period of Cholas. The tradition of worshipping the Somaskanda images was improved with a formation of

⁸⁰⁷ Michael Lockwood., *Pallava Art*, Madras, 2001, p.22.

⁸⁰⁸ *Ibid.*, p.21.

⁸⁰⁹ R. Nagaswamy., *New light on Mahabalipuram*, T.A.S.S.I Vol.VI, Madras, 1962, pp.49-50.

⁸¹⁰ A.Ekambaramanathan, *Iconography of Siva from Epigraphs*, *op.cit.*, pp.205-206.

⁸¹¹ Michael Lockwood., *op.cit.*, p.32.

separate shelter in the circumbulatory passage of the Vijayanagar temples. In Kanchi, the stone images of Somaskanda are found in the temples of Kailasanatha, Piravatanesvara, Iravatanesvara, Amaresvara (Tripurantakesvara), Airavatesvara, Muktesvara and Matankesvara.

In Iravatanesvara temple, the Somaskanda Murti panel has found in the inner back wall of the sanctum. Siva seated in *sukhasana* posture. Brahma, Vishnu, anonymous attendant is found behind Siva's head. Siva with company of Uma and Skanda in the pedestal two *ganas* appear.⁸¹²

In Matangesvara temple, the usual typology of Somaskanda panel was found in the back wall of sanctum. Siva, Uma along with Skanda seated on Bhadrapitha.

In the Muktesvara temple, the Somaskanda image locates on the rear wall with usual pattern. The entire wall portion of the sanctum is represented by a number of gods attending the Somaskanda.

It is designated as *Bhoga murtham*.⁸¹³ The image usually appears in the back wall of the cella in the Pallava temples, both of rock-cut and structural temples at Mamallapuram and Kanchipuram.

Tripurantaka Murti

It is said that, Brahma bestow boon to the three sons of Taraka, an asura. They represent the three cities were united into one after, a thousand years. It leads a big trouble caused by them towards the heavenly inhabitants. So, Siva manifested as Tripurantaka form for the defeat of the *asuras*.⁸¹⁴ This legend is depicted in most of the agamic text, which came to be the practice of carving such an image in the Saivite

⁸¹² Raju Kalidos, *Encyclopaedia of Hindu Iconography*, Vol.II, *op.cit.*, p.200.

⁸¹³ C.N. Singaravelu, "*The forms which lord Siva takes*," *op.cit.*, p.133.

⁸¹⁴ G.P. Upadhyay, *Reappraisal of the myth of Tripuradhana*, *Journal of Indian History*, Vol. IV, part.III, Trivandrum, December, 1976, p.539.

temple. According to the *Matsya Purana*, Tripurantaka form of Siva could be represented with sixteen hands and the scene of burning of the three cities should be depicted.⁸¹⁵ Tripurantaka images are called Tripura Samhara Murti, Tripura Sundara, Tripura – Vijaya, Purari etc. the images according to texts, have 2,4,8, 10 arms. Some texts are enlisted into eight types of Tripurantaka images. The differences are being held mainly in the posture of legs and arms.⁸¹⁶ The Tripura dance was popular from the *sangam* age, which is referred in the work of *Kalittogai* and *Silappatikaram*. A relief of seated Tripurantaka depicted on the sea shore temple seems to be the earliest representation in Tamilnadu.⁸¹⁷ A separate shrine was formed to this form of Siva by the later Pallavas.⁸¹⁸ The scene of Siva destroying the three forts of the *asuras* mentioned in an inscription of the Kailasanatha temple.⁸¹⁹

In Kailasanatha temple, the sixth subshrine possesses an image of Tripurantaka on its west niche. He is endowed with six hands, holding a bow in one of the hands while others are in different *mudras* like *uru*, *dhyana* and *vismaya*. These *mudras* are of great significance because *uru* stands for a relaxed mental condition while *dhyana* stands for the seriousness of the avocation and *vismaya* express wander. The lord appears on the pedestal of a chariot in *pratyaldha* posture. The ratha is being pulled by two horses in rearing attitude symbolising swiftness and movement.⁸²⁰

In the central shrine of Rajasimhesvara temple, a cell which houses an image of Tripurantaka (**Plate no.107**). Siva is in *pratyaldha* posture as though seated upon a chariot.

⁸¹⁵ V.R. Ramachandra Dikshitar., *The Matsya Purana – A Study*, Madras, 1935, p.122.

⁸¹⁶ R. Nagaswamy, *Tripurantaka Siva*, Arundhati Banerji (Ed)., *Archaeology and Indology, papers presented in memory of Dr. Haribishnu Sarkar, Vol. I*, NewDelhi, 2006, p.182.

⁸¹⁷ R. Santhakumar, *op.cit.*, p.164.

⁸¹⁸ K.R. Srinivasan, *Temples of South India*, NewDelhi, 1978, p.86.

⁸¹⁹ A. Ekambaranathan, *Iconography of Siva from Epigraphs, op.cit.*, p.201.

⁸²⁰ Raju Kalidos, *Encyclopaedia of Hindu Iconography*, Vol.II, *op.cit.*, p.184.

He is *astabhuja* and holds a *khadga* in the back right hand. The chariot is pulled by two horses in rearing attitude.⁸²¹

A niche of Rajasimhesvara temple houses Tripurantaka, it is surmounted by a *makara torana* with an image of seated Ganapati in its centre. Tripurantaka is in *alidha* posture, the right leg submerged within the chariot's pedestal and the left leg planted on the car platform. He has eight hands and holds a bow in the front left hand. The front right is in *uruhasta* while other hands exhibit mudras like *tarjani*, *vismaya* and *dhyana*. The lord wears a tall *jatamakuta*, fitted with a *parivattam*, characteristic of warriors. An attendant appears to the left, who holds his hands in the clapping attitude. The chariot is like a *bhadrapitha* and no horses are present. Below the carving *ganas* appear in belligerent posture.⁸²² The right wall of the Airavatesvara temple possesses an image of Tripurantaka (**Plate no.139**). is in *alidha* posture and *satbhuja*. The hands are arranged as follows *nandidanda*, *dhanus*, *tarjani mudra*, *dhyana mudra*, *uruhasta* and *kataka mudra*. Brahma appears just in front of the lord with hands folded in *anjali bandha*.⁸²³

In fourth subshrine of the Kailasanatha temple, possesses a panel of Tripurantakamurti. Siva stands with his right leg planted in the middle of the chariot and his left leg is raised and rests on the edge of the chariot. He has eight arms, the right upper hand which seems to hold a *camara*. According to the agamas, four right hands should possess the *bana*, the *parasu*, the *khadga* and the *vajra*; whereas two of the left hand should be held in the *vismaya* and the *kataka* possess respectively, while the remaining two should carry the *dhanus* and the *khataka*. In this panel, bevel bends (*atibhanga*) in the body of Siva. Brahma, the charioteer stands to the right of Siva and it is distinguished by his three heads and four hands. His *kundikai* (a kind of water vessel) in the lower left hand is distinctly visible. The chariot is drawn by two horses which are

⁸²¹ *Ibid.*, p.198.

⁸²² *Ibid.*

⁸²³ *Ibid.*, p.205.

flying fast as they ought to be appearing to rise from the middle of the connecting yoke between the two horses, there is a past own which is a small bull. The bull is Vishnu who came down from the arrow to steady the chariot which was on the point of being over turned under the weight of Siva.⁸²⁴

Myths reflected in the sculptural art of Kanchi temples

Kachchabesvara

The Sthala Purana or the temple myth of Kachchabesvara says that Vishnu worshipped the presiding linga of this temple in the form of tortoise, which is depicted in the sculptural art of this temple, a sculpture representing the legend belong to the Chola period⁸²⁵, Vishnu in the form of *Kurma* incarnation is shown performing *abisheka* to the linga placed under the tree. Lakshmi is standing behind Vishnu in anjali posture. Another sculpture of the same theme is found on a pillar of the front *mandapa* belongs to the Vijayanagara period **(Plate no.61)**. *Kanchipuranam* of Sivajnana yogi refers to the images of Vishnu *Samhara* forms of Siva such as Machcha Samhara Murti, Kurma Samhara Murti, Varaha Samhara Murti and Simha Murti.⁸²⁶

Macchisvara

Vishnu was overbearing at the time of his matsya avatara, Siva came in the form of mythical bird and subdued Vishnu and made him his devotee. There is a representation

⁸²⁴ C.Minakshi., *The Kailasanatha Temple, op.cit.*, p.40.

⁸²⁵ K.V.Raman, “*Sectarian Factors in Saiva Iconography*”, C.Margabandhu &K.S. Ramachandran., *Spectrum of Indian Culture*, Prof. S.B.Deo Felicitation Volume, Vol.II, Delhi, 1996, p.389.

⁸²⁶ *Ibid.*

of this mythical story in a sculpture found in the mandapa of Ekambaranatha temple at Kanchipuram (**Plate no.27**). Siva is depicted as a mighty bird standing on its leg and holding the *Matsya* form of Vishnu in its beak. Lakshmi stands worshipping the bird. The bird has four hands, two of which are in *abhaya* and *varada*, another holds *gada* and the fourth hand holds the tail of the *matsya*.⁸²⁷

Yogisvara

In Matangesvara temple has an image of Yogisvara. Siva is seated in *dhyana* attitude. This type of image appears in large numbers in the Kailasanatha temple at Kanchi, in particularly the upper part of the *devakulikas* in a miniature form. There are 30 images are illustrated.⁸²⁸ An image found in the niche of Matangesvara temple. Siva is seated in *utkutikasana*, both legs crossed and the knees erect and has four hands. The back two hands hold the *tanka* and *mrga*. The front two hands are rested on the erect knees. The lord wears the *yajnopavita* and other ornaments. Below the pedestal appear dwarf ganas, the lords attendants.⁸²⁹

In Muktesvara temple, a similar image has found in its *bhitti* part. The lord is in *utkutikasana*, both legs are crossed and the knees erect. The back two hands hold the *tanka* and *mrga*. The front two hands are rested on the erect. The lord wears the *jatamakuta*, *uttariya*, *yajnopavita* and other ornaments.⁸³⁰ The salient features of this image resemble the specimen in the Matankesvara temple.

In Piravatanesvara temple has an image of Yogisvara. Yogisvara seated in his usual mode with the legs arranged in *utkutikasana* . The front hands are rested on the

⁸²⁷ *Ibid.*

⁸²⁸ Raju Kalidoss, *Encyclopaedia of Hindu Iconography*, Vol.II, *op.cit.*, pp.194-195.

⁸²⁹ *Ibid.*, p.202.

⁸³⁰ *Ibid.*, p.203.

erect knees. Objects in the *parahastas* are not legible. Below the pedestal a demon – like person appears.

Simhavahini

In Iravatanesvara temple, the bhatti part contains an sculptural panel of Simhavahini (**Plate no.52**). Devi is in *tribhanga* mode with the lion standing behind her. She has the front right hand lifted up. The back left hand holds the *sankha* and the right seems to hold the *cakra*. A female attendant stands to the right in a separate niche. Above that a head of *mahisha* or buffalo is depicted. On the left side, the figure of dwarf *gana* is portrayed.⁸³¹

In the recess wall in between the Mahendravarmanesvara shrine and Rajasimhesvara shrine has an image of Simhavahini (**Plate no.114**). The goddess has sixteen arms and seated in *virasana* attitude on the *simha* or lion. The right leg is bent and placed on the thigh of the left leg. The left leg is hanging down the seat of *simha*. The *simha* or lion is projected in jumping attitude. The goddess holds the different weapons and *mudras*, which are clearly shows her engagement with a battle.⁸³² In one of the subshrines in the southern corridor of the Kailasanatha temple has an image of Simhavahini (**Plate no.117**). The devi stands on a *simha*. Her left leg is placed upon the lion and the right leg is planted on the earth. She has eight arms, which are they represent the different weapons and attitude. In the upper right hand holds a *khudga* and other three hands are in different emblems. In the upper left hand carry a long bow and other three hands are holds the *cakra*, *cankha* and a bird.⁸³³

Another specimen of this sculpture found in the northern wall of the central shrine of Rajasimhesvara temple (**Plate no.98**). she has 12 arms. The left leg placed on the back of

⁸³¹ C.Minakshi., *The Kailasanatha Temple, op.cit.*, p.35.

⁸³² *Ibid.*, p.34.

⁸³³ *Ibid.*, p.35.

lion and the right leg planted on the earth to stand. She carries a *trisula*, a *cakra*, a *parasu*, a long bow and other emblems⁸³⁴ which are broken and not visible.

In the northern wall of the *ardha mandapa* of Rajasimhesvara temple, the image of Mahisasuramardini has found. C.Minakshi is of opinion that this sculpture is a later specimen of imitation of Pallava sculpture. She quotes that the workmanship and delicacy are not resemble the Pallava art. She has sixteen hands. Which are they carry different weapons and emblems also.

Ganapati

Gana means demon and pati means the lord, that is to say the lord of demons. The cult of Ganapati was prevalent in the seventh century A.D. He is called as Vighnaharta (remover of obstacles), Vighnesvara (lord of obstacles) and Ganadhipa (lord of ganas). The earliest idiom found in the Ramanuja mandapa at Mahabalipuram. His figures found along with Saptamatrika panel. His image started to appear in the southern *devakostha* of the *ardha mandapa* of the Pallava structural temples especially in the Kailasanatha and Iravatanesvara temple at Kanchipuram. The tradition was continued even in the Chola temples of Kachchabesvara, Tirukachchi Mayanam and Anekatangavadam at Kanchi. The figures of Ganapati are installed at the right side of the entrance of the *Rajagopura* and in the pillars of the mandapa is the salient feature of the Vijayanagara period. In the temple of Ekambaranatha is a fine example of this trend of Vijayanagara times. Different kind of Ganapati figures started to appear in the temple is another remarkable feature in the Vijayanagara –Nayak times. Among them, Uchchista Ganapati, Vallapa Ganapati, Panchamukha Ganapati, Heramba Ganapati etc., In one of the sub – shrines of Kailasanatha temple has an image of Ganapati (**Plate no.119**). He is seated and has four hands. He wears a long *yajnopavita* made of five threads is clearly visible. The proboscis is turned to the left. The right hands hold the broken tusk and another held in a hand posture. The left hands hold the sugarcane and a *katyavalambita*.

⁸³⁴ *Ibid.*

The southern *devakostha* of the *ardha mandapa* of Tirukachchi Mayanam temple has an image of Ganapati (**Plate no.7**). He is seated on *padmasana* and has four hands. He wears a long *yajnopavita* made of five threads is clearly visible. His pot belly has an ornamental belt. His long and big ears and *makuta* are denotes that the image belongs to Early Chola style. The proboscis is turned to the left to touch the eatables that he carries in one of his left hand. As usual the right hands hold the *parasu* and a hand posture. The left hands hold the modaka and a noose. The niche is surmounted with a *torana* centred with a *nardhana Ganapati* figure. The southern wall of the *ardhamandapa* in the Kachchabevara shrine has an image of Ganapati (**Plate no.55**). There are two ganas appear in the side niches of the *devakostha*. Ganapati is seated on the *padmasana* and has four arms. The left leg is bent and placed on the seat. The right leg is in *utkutikhasana*. The right upper hand hold the *parasu*, the left upper hand holds the noose. The right lower hand is not clearly visible and the left hold the modaka. The proboscis is turned to the left, pot bellied and having a bold *yajnopavitha* falls from left to right, the *makuta* and a belt in the hip, the *camara* are denotes that the image could be belongs to Chola style.

The *ardha mandapa* of Siddhisvara shrine in the Kachchabesvara temple has an image of Ganapati (**Plate no.70**) on its southern *devakostha*. Ganapati is in standing posture. He has four arms. The proboscis is turned to the left to taste the eatables in one of his left hand. Another left hand holds the noose. The right hands are hold the tusk and *parasu*.

The southern *devakostha* of *ardha mandapa* of otha urugeesvara shrine in the Tirumetralinather temple has an image of Ganapati (**Plate no.77**). He is in standing posture and has four hands. In the left hands hold the modaka and noose. The proboscis is turned to the left to touch the eatable in one of the left hand. The right hands hold the broken tusk and *parasu*. Two ganas appear in the side niches of this *devakostha*. In *Bhitti* part of Iravatanesvara temple has an image of Ganapati on the top of the *devakostha* of Kankalamurti. Ganapati is in sitting posture and has four hands. The back hands or rear arms hold the *pasa* and *ankusa*. Another image is found in a separate niche. Ganapati is

seated and four armed. The proboscis is turned to the left and touches the eatables that he carries in the left hand. It is surmounted by *makara torana* centered with a figure of yogisvara. The corner niches above the dvarapala image have consisted of the images of Ganapati on the bhatti part of this temple. In the Pallava temples at Kanchipuram, the image of Ganapati portrayed in the *devakosthas*, *kudus* and other parts of the *Vimana*.

The *devakostha* of southern wall of Mahamandapa in the Anekatangavadharm temple has the image of Ganapati. He is in standing posture. He has two arms, the right hand holds the parasu, and the left hand holds the modaka. The proboscis is turned to the left and touché the eatable that he carries in his left hand. The botanical and stylistic pattern, the image belong to modern times.

CHAPTER – VI

PUJAS AND FESTIVALS

Pujas and festivals were held an important place in the worship of Hindus. According with this view, the practice of constant *pujas* and festivals to gods and goddess to enroute calm and clarity of mind and thought and also envisage the evil thinking. Pujas are the indicators of thanks giving to the all merciful god. The *Mahabharatha* refers to the *yajnas* which were performed in honour of Siva.⁸³⁵ References were found in the *Ramayana* and *Mahabharatha* to the animals offered to Siva in a Sacrifice. In the *Puranas* mentioned that Siva was to get a prominent share in the Sacrifices. References may be made to another significant point that while *yajna* concerned itself with several gods at a time, the new modes of worship such as *tapas*, *dhyana* and *puja* usually centred around one single god who usually happened to be one of the trinity.⁸³⁶ The Sanskrit term, ‘*puj*’ means worship, which denotes the absoluteness of the rituals, from that receiving the gods grace and divine knowledge. In Tamil term, *pucy* denotes the offering of

⁸³⁵ N.R. Bhatt., *Saivism in the light of Epics, Puranas and Agamas*, Varanasi, 2008, p.322.

⁸³⁶ *Ibid.*, p.323.

flowers to the deity. There are two kinds of *pujas*, they are *Atmartha* and *Parartha*.⁸³⁷ The former denote the performance of this puja in domestic places. But the latter is performed in the temples commonly. It is presumed that *pujas* were initially performed in a simple way. Then it was enlarged with many practices, particularly the agamas leads to the observance of elaborate system of worship. Flowers, *dhupa*, *dipa* and *naivedya* are the basic components of a *puja*.⁸³⁸ The usage of bilva leaves, *bhasma* or sacred ash and *Rudraksha* beads are the basic needs in the performance of Saiva worship. *Mantra*, *Kriya* and *Bhavana* are important requirements while observing the *pujas*. The Sanskrit term, *Utsava* means festival. Festivals were a ritual practice and unavoidable component of Hindu religion. There are twenty eight Saiva agamas prescribe rules and regulations to be performed by the Saivites during the times of *pujas*, ceremonies, special rituals and festivals. Many rituals constitute worship and they have possessed the *upacharas* or Services. The agamas were commonly described the services in the Siva temples as follows, *acanam* (Offering a seat), *avahanam* (Presence of the deity is invoked), *tapanam* (Fixing and Consecrating the idol to a particular place), *sannidanam* (entrance of a divine spirit), *sannirodanam* (circumscribing the idol to a particular place), *padyam* (the feet are washed), *asamanam* (Sipping, while uttering certain mantras a little water three times), *arkkiam* (Offering water reverentially) *abishekam* (Bathing the deity), *vastiraveshdanam* (Dressing the image), *kandam* (Offering sandal paste), *anga bhushanam* (Decorating with ornaments), *pushpam* (Offering of flowers), *dhupadipa* (Burning of incense and camphor), *naivedya* (Offering food), *bali* (Sacrifice).⁸³⁹ The five *upacharas* of Padhiam, Gandham, Pushpam, Dhoopam and deepam are symbolizes the five Bhutas.⁸⁴⁰ Among these the unique rites are mentioned is of *abisheka*, *Dhupadipa* and *Naivedya* in the work of Periya puranam. The earliest reference about the performance of the abisekha rite is found in the Sangam literary work of Madurai Kanchi, where images of lakshmi are said

⁸³⁷ R. Subrahmaniam, "*Parartha Puja*", S.S. Janaki (Ed)., *Siva Temple and Temple Rituals*, Madras, 1968, p.76.

⁸³⁸ N.R. Bhatt., *op.cit.*, p.353.

⁸³⁹ K. Nambi Arooran., *Glimpses of Tamil Culture Based on Periya Puranam*, Madurai, 1977, p.110.

⁸⁴⁰ S.Viraswamy Pathar., *Temple and its Significance*, Srirangam, 1974, p.267.

to be grimy with the ghee.⁸⁴¹ In Kanchipuram, most of the Siva temples perform the *abisekha* rite except the Prithivi linga of Ekambaranatha temple. There is no prescription in regarding the observance of *upacharas*. *Tantra-sara* and *Siddhayamula* texts list as many as Sixty four *upacharas*. But, *Ajitagama* mentions eight times to be observed in a day. In *Karanagama* states that six times to be observed in a day. Prayers conducted at different times and at various places are considered to bring out many fruitful things. Worships are to be made along with the prescription of agamic texts. Naturally, the number of daily *pujas* in a particular temple depends on the Sectarian affiliation and the donative support of the people in general. In *Periya puranam*, a reference have mentioned as *Muppodum Tirumeni Tinduvar*, which denotes the performance of *pujas* in three times a day.⁸⁴² Most of the Saiva agamas prescribe six time worship in the Siva temples of Tamilnadu. According to *Ajitagama*, the number of daily worship is the choice of the particular temple. The Nagaswaram repertoire for daily worship lists twelve time slots for the performance of appropriate ragas spread over twenty four hours, but presently, there are two time slots are attended to in daily ritual.⁸⁴³ In Kanchipuram, the major temples of Ekambaranathar and Katchchabeswarar are following the six time worship, which is known as *Shatkala puja*. They are

1. Early dawn (*Pratyushsa*, about 5 a.m)
2. Early morning (*Kala Sandhi*, about 6 a.m)
3. Pre – noon (*Upa – Sandhi*, about 9 a.m)
4. Noon (*Madyanam*, about 12 noon)
5. Evening (*Sayankala*, about 6 p.m)

⁸⁴¹ Gabriella Eichinger feroluzzi, "Abisekha, The Indian rite that defies definition," *Anthropos* (Journal), no.76, 1981, p.710.

⁸⁴² *Ibid.*

⁸⁴³ Saskia Kersenboom, "Ritual Differs beyond Fixity and Flexibility in South Indian Hindu Ritual," Christiane Brosius and Ute Husken., *Ritual Matters, Dynamic Dimensions in Practice*, NewDelhi, 2010, p.321.

6. Late night (*Ardha yama*, about 10 p.m)

Agamic mode of worship

In the agamas prescribed the rites the worship should be conducted by some visible symbols of a Linga, a *Salagrama* and sometimes the images of deities in the form of any material. According to N.R. Bhatt, Epics and Puranas acted as a gulf between the earlier and later system of Saiva worship. Later the components of Vedic sacrifice came into prominence in the Saiva ritualism. The agamic rituals, the acharya or the guru performs the rituals as representative of the actual performer which performs the *adhvaryu* in the matter of Vedic rituals. In Tamil country, the non Brahmin *oduvars*, reciters are reciting the *Tevaram* hymns in the Saivite temples and certain places they also performs the *pujas*.

Utsava

Utsava denote the temple festival. Ut + Sava, means the activity, which serves as a remover of misery.⁸⁴⁴ The Hindu festivals are timed primarily with reference to lunar months (*chandra masa*).⁸⁴⁵ On this occasion the processional images of presiding deities are brought out for showing the *darshan* to the devotees of outsiders of a temple. In Tamilnadu, the major Siva temples have been practised the *utsavas* in various ways. The processional image of the deity should be made in the bronze and decorated with ornaments and flowers garland. The main characteristic features of these *utsavas* are having with the *agamic* suggestion of *Pradaksina* or circumbulatory procession. The existence of many rituals and worship pattern in Kanchipuram is referred in *Perumbanarruppadaï*⁸⁴⁶ as follows;

“*Malartalai yulakat tullum Palarthozha*

⁸⁴⁴ H. Daniel Smith, “*Festivals in Pancaratra Literature*,” Guy R. Welbon & Glenn E. Yocum., *Religious festivals in South India and Srilanka*, Delhi, 1982, p.27.

⁸⁴⁵ Karen L. Merry, “*The Hindu Festival Calendar*,” Guy R. Welbon & Glenn E. Yocum., *Religious festivals in South India and Srilanka*, Delhi, 1982, p.1.

⁸⁴⁶ *Perumbanarruppadaï* verses, (P.V. Somasundaranar(Ed), Tinnevely, 1967.)

Vizhavu membatta palaviral mudur”

Kanchi enriched with observance of many *utsavas* and the congregation of large number of devotees has taken in to account in the work of *Periya Puranam*.⁸⁴⁷

Brahmotsava

The *brahmotsava* or *Mahotsava* are conducted on the specific days and month in a year or in the course of the years. Many temples are celebrating the *Mahotsava* in different times. The *avarohana* of the flag staff marks the end of the Utsava. The Aghora Sivacharya Paddhati states that the image of Tripurantaka should be taken out in procession on the sixth day of the annual festival.⁸⁴⁸

Vaivahya Utsava

It is representing the wedding ceremony of Siva with Parvati.⁸⁴⁹ This *utsava* is celebrated as the immediate festival falls after the *brahmotsava*. In the Meenakshi temple at Madurai, the wedding ceremony is celebrated in the month of Chitra every year. In Kanchipuram also the wedding ceremony has celebrated with grandeur in the temples of Ekmbaranatha and Katchchabesvara.

Rathotsava

The procession of temple car as the grandest one occurred after the *Vaivahya Utsava* is performed. Karana agama describes the rites in the installation of a temple car. According to that a preceptor, the performer of the rite encircled by his assistants follows the *ratha* with chanting the important mantras in praise of the presiding deity. The

⁸⁴⁷ T.B. Siddha lingam, “*Sekkilarum Kanchiyum*,”(Tamil), Somaley(Ed)., *Kanchipuram Malar*, Madras, 1979, p.19.

⁸⁴⁸ R. Nagaswamy, *Tripurantaka Siva*, Arundhati Banerji (Ed), *Studies on Art, Archaeology and Indology, papers presented in memory of Dr. Haribishnu Sarkar, Vol.I*, NewDelhi, 2006, p.183.

⁸⁴⁹ N.R. Bhatt, *op.cit.*, p.401.

devotees are engaged in dragging the temple car with the help of strong ropes from the temple to the nearest area.⁸⁵⁰

Curnotsava

This festival denotes the end of the *utsava*. Sahadevi, Kostha, Rajani, Tambula, Gandha and Pushpa are the basic needs for this rite.⁸⁵¹ Turmeric is mixed with taila, and other substances. Then the mixture is anointed on the surface of the presiding deity of the central shrine. Afterwards, the devotees also besmear themselves with it. The image will take to the sacred bath on the river or tanks. The performer of the rites is also bathed in the *abhisekha* substances and immersed into the sacred *tirtha*.

Prayascita

The *prayascitta* is the rite performed to rectify any defects and shortcomings by knowingly or unknowingly during the performance of any rites and rituals. The perfection of the ritual is the main objective of observing this rite. Mostly, it is performed in the form of *abisheka* and *homa*. *Prayascitta ahutis* are offered to the fire, *santi homa* and *disa homa* are performed at the end of the *naimittika* ritual.

Pavitrotsava

During the performance of temple rituals, five purifications are important. They are the purification of the self (*atma*), of the place (*sthana*), of the mantras, of the linga and of the substances (*dravya*) to be offered.⁸⁵² It is conducted for rectifying the defects in the course of the worship of the deity. *pavitra* means purity, which is essential to get rid of the *malas* and deficiencies were made during the time of worship. *pavitra* denotes the holy thread otherwise called *yajna* sutra and *upavitra* offered to god. This ceremony indicates the eternal pure Siva. *Pavitra* are of three kinds, they are *Nitya pavitra*,

⁸⁵⁰ *Ibid.*, p.400.

⁸⁵¹ *Ibid.*

⁸⁵² S.S. Janaki, “*Panchabhutas in Saiva Ritual with special reference to Bhutasuddhi*,” Kapila Vadsyayan (Ed), *Prakrti*, NewDelhi, 1995, p.38.

Naimitika pavitra and *Kamuga pavitra*.⁸⁵³ *Nitya pavitra* observed at the close of the daily puja. *Naimitika pavitra* is performed in the month of *Adi*, *Avani* and *purattasi* in the *Sukla* or *Krishna paksa astami* or *caturdasi*.

Santi Puja

The *Santi puja* denotes the expiatory rites performed by brahmanas for pacifying the deity, if any evil things happened during the performance of major pujas and festive occasions. The constellations of *Uttara-sadha*, *Uttara-bhadrapada*, *Uttara-phalguni* and *Rohini* are considered to be suitable for conducting the *Santi* rite.⁸⁵⁴ There are two varieties of *Santi pujas* known in the works of *Brahat Samhita*, *Arthasastra* and *Rahuvamasa*. They are *Nirajana* and *Pusyasana*.⁸⁵⁵ In the inscriptions of medieval period refers to this ritual as *perunsanti* in the Siva temples of Tamil country. There are many grants endowed in the name of the kings and members of royal family and conducted these rituals in a specific occasion.

Ekambaranatha temple

Now, *nitya pujas* were conducted six times in a day. They are *pratyusha*, *kala sandhi*, *upa sandhi*, *uchi kalam*, *sayaratchai* and *ardhajama*. Each and every puja is endowed by a group of philanthropists. Along with this puja, the *Naimitya puja* (ritual) and *Kamiya puja* (already deserved for certain persons and occasions) are performed. The performer of *nitya puja* or daily puja is called *Archaka*. The observer of the *Naimitya puja* called as *Acari*. The performance of worship and offerings are done by the Saivite *Gurukkals* and *Bhattars* of this temple. According to the instructions of *Kamikagama*, the worship and offerings are performed.

Early dawn (*Pratyusha*)

⁸⁵³ S. Aruna Sundaram, “*Pavitrotsava Vidhi*”, in *Saiva Rituals and Philosophy*, *op.cit.*, p.176.

⁸⁵⁴ Ajaymitra Sastri., *India as seen in the Brahatsamhita of Varahamihira*, Varanasi, 1969, p.180.

⁸⁵⁵ *Ibid.*

The significant event of this *puja* is the presiding deity of Ekambaranatha get back from *Palliyarai* (rest room) to *Mulasthan* (central shrine). *Tiruppaliyelu* was performed by the *devadasis* in the early medieval Tamil country.⁸⁵⁶

Early morning (Kala Sandhi)

The uniqueness of this event is offering the ablution (*abishekha*) and worship. Primarily, this *puja* delivered to the deity of Surya by the priests, after to that, the offerings were offered before the *balipitha* has taken place in this temple.

Pre – Noon (Upasandhi)

This *puja* is performed with the *abisheka* and *amudhu* or boiled rice offerings to the deity. The *abisheka* water is taken from the *Tirumanjana* well in this temple.

Noon (Madhyana)

The significant event taken at this time is *Abisheka*, worship with chanting *Pancha Purana* of *Devarnam*, *Tiruvacakam*, *Tiruppallandu*, *Tiruvisaippa* and *Periya puranam* by *Oduvars*.

Evening (Sayankala)

It is performed with *Abisheka* and offering various eatable items known as *Tiruvamudhu*. The sixteen kinds of services were rendered to the deity known as *Sodasobacaram*. In this service, the use of water, fire, flower and various articles during the time of worship has followed.

Late night (Ardha – yama)

The remarkable event of the *puja* is after performing the *abisheka* and worship the *utsavar* of the main deity goes to *Palliyarai* (rest room).⁸⁵⁷ A record of Vickrama Chola

⁸⁵⁶ Saskia Kersenboom, “*Ritual Differs beyond Fixity and Flexibility in South Indian Hindu Ritual*,” *op.cit.*, p.323.

⁸⁵⁷ C. Rathinam, *Kanchipuram Ekambaranather Koil Oru Ayyu* (Tamil), Chennai, 1998, p.141.

datable to 1122 C.E., registers a grant as *devadana* of the village Aindranallur for the expenses of offerings during the times of *ardhayama puja* and the sacred bath of the deity and worship of the image Aludaiya pillaiyar.⁸⁵⁸

Panguni Uttiram

Every year, in the month of *Phalguna* (March-April) and the asterism *uttira* (Belt Leonis) this festival is celebrated with great pomp and rejoices in the Ekambaranatha temple at Kanchipuram.⁸⁵⁹ This festival has been celebrated for fourteen days. It commences with flag hoisting in the *dvajasthamba* located in front of the central shrine of this temple. During the commencement of this festival, five days of the ritual, the *utsava murti* and his consort have to receive special *alankaram* or decoration and *pujas* or worship. Regular offerings and *naivedya* are offered to the deity. In the second day the Ekambaranathar has taken into procession, mounted in the vehicle of Swan. The third day, *Bhuta vahana* is used for the procession of *utsavamurti*. In the late night, the festival of *Yesal vizha* has been conducted. During this event the *utsavamurti* with his consort alongwith Vinayaka, Subrahmanya are taken into procession in the palanquins and they received *Dipa aradhana* to Vinayaka and Subrahmanya at Varadaraja Perumal temple at Vishnu Kanchi.⁸⁶⁰ It seems to be denoting the presence of communal harmony of the two major sects like Saivism and Vaishnavism. The *utsavar* and his consort stayed in a Mandapa located adjacent to the Varadaraja Perumal temple at Kanchi. In the fourth day, the *utsavar* is carried on the Naga *Vahanam* in the morning. In the night occasion, the *utsavar* is carried out to procession on the silver *Itabar vahana* (bull vehicle). In the fifth day the *utsavar* is raiding on the silver Adikara Nandi. In the night occasion he is processed on the Ravanaesvara *vahana*. At the sixth day, the procession of sixty three Nayanmars has been carried out on the streets in Kanchi. In the night occasion, the *utsavar* and his consorts raiding on the silver *ratha* is taken place there. According to the texts, the seventh day the *utsavar* and his consorts raiding on the *maha ratha* or great

⁸⁵⁸ *SITI*, Vol.I, no.455, pp.445-446.

⁸⁵⁹ P.V. Jagadisa Ayyar, *South Indian Festivities*, NewDelhi, 1982, p.59.

⁸⁶⁰ C. Rathinam, *op.cit.*, p.142.

temple car hiring on the streets are observed. In the eighth day the *utsavar* of Bhikshatana murti has been proceeds on the horse *vahana*. In the ninth day morning, the utsavar of Ekambaranathar comes to procession on the palanquin. In the night time, Mavadi utsavar and Ambigai decked with garments. In the tenth day morning the decorated Sabanathar showing *darshana* to the devotees *Yezhavar kulali* bathing at Okkapiranthan kulam was held. The dancing postures of Siva displayed before the devotees. In the night times, the marriage ceremony of Ekambaranathar and his consort Ezhavarkuzhali has been held. In the eleventh day morning, the decorated pair of deities is taken into procession on the gold *Itabha Vahana* on the streets of Kanchipuram. The *Vasantha utsava* has been conducted. During the night occasion, the *utsavar* and his consort show in *Miruka yathra vizha* darshan to the devotees. At the twelfth day morning, the *utsavar* and his consort decked on the Puruta Miruka *vahana* and brought into procession. In the night times Ekambaranatha appears on the golden Itabha *vahana*, Ezhavarkulali on silver Itabha *vahana*, Vinayaka on mice *vahana*, Muruga on Peacock *vahana*. In the thirteenth day, the special occasion of *Theerthavari Vizha* is held. According to that the *utsavar* brought to the Sarvatirtham tank for the purpose of pacifying him. In the fourteenth day the *utsava murti* images were purified with 108 *kalasa abisheka* and 108 *Sankabisheka* has been performed.

Other Festivals

Palur Thiruvizha

Palur *thiruvizha* is conducted in the month of *Chitra* lunar *panchami tithi* in every year. The procession of the *utsavar* of Ekambaranatha received welcome by the devotees of Palur. Then he stayed at a short while in the Mandapa in Palar river. This occasion is called as *Pazhur Thiruvural Vizha*.

Theppa thiruvizha

This festival is held in the month of *Vaikhansa* in every year. *Theppom* is the Tamil, to mean “float” and *Theppotsavam* is the festival of the float.⁸⁶¹ It is conducted for three days. The *utsavar* of Thiruvegambar is floating in a decorated *theppam* or boat in Sarva theertham tank at Kanchipuram. It is believed that is to be practised for the worship of the deity by the aquatic creatures at once in a year.⁸⁶²

Thirumanjana Festival

It is held in the month of Ani. During this occasion, the main deity of Ekambaranathar, Ezhavarkulali, Vinayaka, Subrahmanya and Chandesvara are decorated on their separated *vahanas* for taking into procession in the streets. Later they were put in the Sabhanayaka *mandapa* and wear the *Thiruvaparanam* and worship to be conducted.

Sundarar Vizha

It is held in the month of Adi every year. The idol of Sundarar decked with garments and flowers. *Abisheka* along with various offerings were made by the devotees. A legend is associated with this temple is that Saiva saint Sundarar who became totally blind got back the sight of his left eye after worshipping in this temple. The priests who carry out the daily rituals in this temple trace their lineage associated with this saint.

Adipuram Thiruvizha

It is held in the month of *adi*(July-August) and *pura nakshatra*(*Delta Leonis*) in every year. It is an ecofest, a festival of seasonal or calendrical significance. The ecofest marks an important moment in the agricultural season as *Adipuram* or the eighteenth of adi is remembered to the days of Skanda’s birth.⁸⁶³ In this occasion, the *utsavar* of Ezhavar kulali decorates with flowers, garments etc., and oblation ceremony has been conducted in this occasion. Special *pujas* were offered to the *utsavar* of Ezhavarkulali.

⁸⁶¹ P.K. Nambiar., *Census of India – 1961*, Vol.IX, part.VII B, *Fairs and Festivals*, Madras, 1968, p.35.

⁸⁶² *Ibid.*, p.36.

⁸⁶³ Karen L. Merry, “*The Festival Calendar in the Murukan Cult*,” *op.cit.*, p.182.

Pavithra Vizha

It is held in the month of *Avani* in every year for seven days. *Prayaschita pujas* were done from refrain the falsehood and bad things and purify the deity. On this occasion, the images of *utsavar* wears a cotton thread coated with turmeric water. During this occasion, the performance of *Homas* and *yajnas* with pronouncing the *Vedic mantras* are held in this temple.

Vinayakar Vizha

It is conducted in the month of *Avani* for one day, the image of Vinayaka decorated with fine garments and flowers. The salient feature of this festival is an elaborate *abhisekha* has been conducted to this deity.

Navarathri Vizha

It is conducted in the month of *Purattasi* for nine days. During these days the goddess of Parvati worship in the form of Sakthi or Durga is prevailed. In the final day of this festival, the main deity of Ekambaranatha rides on the horse *vahana* and engaged to release arrow on the Vanni tree. In medieval times, the Hindu kings celebrated this festival in a delight manner in their palaces and went to procession around the capital city. The *Navaratri* festival celebrated in the temple is distinguished by the *abisekha* performed in the morning, by the *alamkara* and *naivedya* performed thereafter to that the elaborate rites of *Sricakra-puja*, *arcana*, *naivedya*, *diparadhana* and *chaturvedaghosa* are taken place in the night.

Kantha Sasti

It is held in the month of *Karthigai* for six days. Wealthy peoples were the organisers of this festival in this temple in every year. On the *Karthigai Somavara*

(Monday), a *kalasa puja* is performed to Siva and the devotees illuminate the temple with lighting the thousands of lamps.⁸⁶⁴

Manickavasagar Vizha

It is held in the month of *Margazhi* for ten days. *Utsavar* image of Manickavasagar came into procession in daily on the streets of Kanchipuram.

Thiruvathirai Vizha

It is held in the month of *Margazhi* for one day. In this occasion the devotees observes the *Thiruvathirai vrata*. *Utsavar* of the presiding deity receives the offerings of *naivedya*. In the morning, the lord of dance received worship with singing hymns of Manickavasagar's Tiruvempavai.⁸⁶⁵ During this occasion the special food offering called *Thiruvathiraikazhi* (sweetened flavour). The *utsavar* of Nataraja taken into procession around the temple is a grandeur event takes place in this temple.

Theppa Thiruvizha

It is held in the month of Thai for three days. The floating of the *utsavar* of Ekambaranathar decked with flowers ornamentation in a *theppam* is noteworthy. This festival was patronized by Krishnadevaraya II, a Vijayanagara ruler in 1517A.D with the grant of two villages for the successful conduct of this festival.⁸⁶⁶

Sivarathri

It is held in the month of *Masi*, the *Sivaratri*, the great night of Siva is celebrated with great pomp and rejoices throughout India. According to mythology, it is on this day that lord Siva consumed the deadly poison which emanated from the ocean of milk, whom divine beings and evil beings churned the ocean to get nectar. The festival observed on the night of the fourteenth day of dark half in the Tamil month of *Masi*

⁸⁶⁴ Chandra Mauli., *op.cit.*, p.139.

⁸⁶⁵ Dennis Hudson, Kanchipuram, *Temple Towns of Tamilnadu*, Mumbai, 1993, p.39.

⁸⁶⁶ *ARSIE*, 1919, no.641.

(February – March). In the temples of India, during this occasion the deity receives four time special pujas in the midnight and Laksha archana. Later, the utsavar has taken into procession on the *Itabha vahana* in the streets of Kanchipuram. There is a reference found about the *Masi Vizha* in an epigraph of Rajadhiraja I Chola. It records a grant of five *kalanju* of gold by Maran Mathevadigal to *devaradiyars* and others.⁸⁶⁷

Special rituals in the Ekambaranatha Temple

Kings, Officers, local assembly, individuals and others were gifted lands and endowed with money, cows, Sheeps and lamps for different rituals in the temples of Kanchipuram. These records date back from Rajaraja II to later Vijayanagara rulers, which extend their support through the endowments for the purpose of worship, offerings and festivals of this temple. The lightning of various lamps have been unique feature in this temple. Elaborate *nivanthangal* (rituals) are practised in this temple for various deities enshrined in them, In 1075 C.E., an inscription of Kulottunga I, refers to a ritual in the period of *Uttira Ayanam* and donation of 108 *Anradu narkasu*.⁸⁶⁸ An inscription of Ganapati, Kakatiya ruler datable to 1250 A.D., it refers to Ganapati devan Sandhi was instituted by him and conducting the Thiruoona vizha festival out of a grant of *devadana* village for this purpose.⁸⁶⁹ In 1250 C.E., a damaged epigraph refers to the *Somavara* occasion and its important in this temple.⁸⁷⁰ In C.E.1269, a special ritual was conducted in the name of Bhuvaneekavira Sandhi and gifted two villages in the Pandya country for this purpose as *devadhana* villages.⁸⁷¹ An inscription of Viraganda Gopala speaks about the food offerings of *pittu* (sweetened flour) to god Kakku nayanar and donated some land in Tondai village in Nirvelur nadu by Muppiyar Kondattal for this purpose.⁸⁷²

⁸⁶⁷ *SII, Vol.IV*, no.867.

⁸⁶⁸ *SII, Vol.IV*, no.813.

⁸⁶⁹ *SII, Vol.IV*, no.348.

⁸⁷⁰ *SII, Vol.IV*, no.348 A.

⁸⁷¹ *SII, Vol.IV*, no.348.

⁸⁷² *ARIE, 1955-56*, no.277.

Lamp offerings of Ekambaranatha temple

In 1134 A.D., Kulottunga II, granted of 64 cows and 2 bulls for lighting two perpetual lamps by Bhuvanathi Ganga udaiyar.⁸⁷³ An inscription of Rajaraja II, dated in the year 1155 A.D., records the donation of 32 cows and 1 bull for lighting a lamp by Rajendra Chola Mummadi Vishnu Devan.⁸⁷⁴ An inscription belongs to him, dated in the year 1192 C.E, and records the endowment of 32 she-cows for lighting a perpetual lamp by Pottappi Cholan Kanda Gopalan Mudali Kalil Kami nayakar.⁸⁷⁵ Another inscription belongs to him dated in the year 1164 C.E., records the donation of 32 cows and 1 bull for a lighting a perpetual lamp by Thiruvegamban.⁸⁷⁶ An inscription of Vijaya kanda gopala dated in the year 1265 C.E., records a grant of 32 she- cows and 1 bull for lighting a perpetual lamp by Vallankilan Palli Kondan Koilpillai.⁸⁷⁷ An inscription of Krishnadevaraya II, dated in the year 1510 C.E., records a gift of a village of Kunnattur in Puliyur kottam for conducting the worship and provides various offerings to Ekambaranathar on the occasion of a festival in the name of the king.⁸⁷⁸ An inscription of Vijayaganda Gopala., records that a gift of some lands for food offerings to Vayirava nayinar on the occasion of Monday and Friday rituals.⁸⁷⁹ A fragmentary inscription of Tenth century A.D., refers to the gift of land for food offering in Ekambaranatha temple.⁸⁸⁰ An inscription Of Ganapati dated in the year 1249 C.E., records that a grant of fertile village of Kalattur for conducting the worship of with great splendour.⁸⁸¹ An inscription of Sriranga dated in the year 1574 C.E., it records that a gift of the village Kadambur urttur for the purpose of the expenses of various festivals, daily worship and offerings to the deity Tiruvegambam udaiya nayinar made by Tikkama nayakkar. The

⁸⁷³ *SII*, Vol.IV, no.818.

⁸⁷⁴ *SII*, Vol.IV, no.822.

⁸⁷⁵ *SII*, Vol.IV, no.816.

⁸⁷⁶ *SII*, Vol.IV, no.823.

⁸⁷⁷ *SII*, Vol.IV, no.350.

⁸⁷⁸ *ARIE*, 1955-56, no.277.

⁸⁷⁹ *ARIE*, 1955-56, no.279.

⁸⁸⁰ *ARIE*, 1955-56, no.283.

⁸⁸¹ E. Hultzsch, “*Ekambaranatha Inscription of Ganapathi*” *Indian Antiquary*, Vol.XXI, NewDelhi, 1982, pp.197-202.

Mahajanas (village assembly) of the gifted village undertook to supply ghee for the bathing ceremony of the deity on the Tiruvathirai festival.⁸⁸²

Kailasanatha temple

Daily pujas are performed two times in the Kailasanatha temple as per Kamiga agama. A Gurukkal performs the routine pujas starts with cleaning the floor of the main deity, and then he cleans the deity and offer flowers. The next important rituals are dipa and dupa. Both the morning and evening puja is conducted in the same way.⁸⁸³ R. Nagaswamy is of opinion that, architecturally, the Nandi Mandapa should be constructed for ritualistic purpose.⁸⁸⁴ There are some ground of possibility have occurred because the structure is made by the Pallavas and appearance of Ganas may be came to this suggestion.

Important festivals

MahaSivaratri (the great night of Siva)

MahaSivaratri is the great festival celebrated with splendid way in this temple. According to mythology, it is on this day that Siva consumed the deadly poison which emanated from the ocean of milk, when the devas (gods) and asuras (demons) churned the ocean to get nectar. The festival is observed on the night of the fourteenth day of dark half in the Tamil month of Masi in grandeur with special *pujas* are performed in all the festive occasions. Generally, the Monthly *Sivaratri* Vratas are observed on the 14th day of the dark fortnight in every month with the worship of Siva for getting prosperity.

Arudra

Arudra festival is observed in the month of *Margazhi*. It is known as *Tiruvathirai* in medieval Tamil country. It is observed in the month of Margazhi, which corresponds

⁸⁸² *Indian Archaeology –A Review, 1989-90*, p.114.

⁸⁸³ *Oral collection made through interview with the temple priest*, dated 12.07.2012.

⁸⁸⁴ R. Nagaswamy., *The Kailasanatha temple - A Guide*, Madras, 1965 , p.8.

to December – January in every year. The asterism *Arudra* holds sway. The asterism denotes Rudra, which symbolises the destructive nature of the universe.

Lamp donations

Inscriptions of Kailasanatha temple reveals that the various rituals performed in the formative period of the temple. At the beginnings, burning lamps were offered to the deity with the passage of time certain rituals were introduced. For instance, an inscription of Rajendra Chola I, in his 13th regnal year, records a gift of gold for offerings to the god during the festival of Ardra.⁸⁸⁵ An inscription of Madirai Konda Ko Parakesarivarman dated in his 15th regnal year registers a gift of 270 sheep from that supply ghee for the purpose of burning three lamps daily by Chandra Parakramavira.⁸⁸⁶ An undated and fragmentary stone record mentions a gift of sheep to the temple of *Rajasimhesvara grihattu Mahadeva*.⁸⁸⁷ An inscription of Madirai Konda Ko Parakesarivarman, dated in his 15th regnal year records that a gift of 180 sheep for burning two perpetual lamps with supplying ghee daily by Chandra Parakrama Vira.⁸⁸⁸ An inscription of Ko Parakesarivarman, dated in his 3rd regnal year records an agreement of the Sabha of Menalur obtainment of loan amount of eighteen *kalanjus*, three *manjadis* and one *kunri* of gold from the interest of that amount, they agreed to supply one *ulakku* of oil for burning a perpetual lamp daily.⁸⁸⁹ An inscription of Rajaraja III, dated in his 26th regnal year corresponds to 1163-64 A.D. records that some person pledged himself to supply daily one *ulakku* of ghee for five lamps to Rajasimhesvara temple.⁸⁹⁰

KATCHCHABESVARA TEMPLE

The Katchchabesvara temple is known as Katchchalai Udaiya Nayanar in the literary as well as epigraphical evidences. The major festival observed in this temple is

⁸⁸⁵ *ARIE*, 1930-31, no.239.

⁸⁸⁶ *SII*, Vol.I, no.82, pp.113-114.

⁸⁸⁷ *ARSIE*, 1939-40, no.352.

⁸⁸⁸ *SII*, Vol.I, no.83, p.115.

⁸⁸⁹ *SII*, Vol.I, no.84, p.116.

⁸⁹⁰ *SII*, Vol.I, no.150, p.143.

Brahmotsava, *Sivaratri* and *Arudra* also. There are six times daily or *nitya pujas* are conducted in this temple.⁸⁹¹ They are *Usha kala*, *Kala sandhi*, *Upasandhi*, *Uchchikalam*, *Sayarakshai* and *Ardhajamam*. During the occasion of *Pradosha* and in *Krittigai Nakshatra*, the ablution is conducted to the presiding deity.

Brahmotsava

The grand festival called *brahmotsava* of this temple is conducted in the month of *chitra* corresponds to April- May in every year for twelve days. On the third day, the festival of *Adhikara nandi* is celebrated. The procession of *Rishaba vahanam* on the streets is striking feature held on the fourth day. On the fifth day of the festival, the *tirukalayanam* or divine marriage of Siva with Parvati is celebrated.⁸⁹² It is otherwise known as *Vaivahya utsava* in the major Siva temples of Tamilnadu. In this *brahmotsava* times, the procession of various deities include the Somaskanda Murti is attended by a large number of devotees at Kanchipuram. The final day of twelfth, *Panchamurti utsavam* is conducted.⁸⁹³ There are more than 5,000 devotees are attending this *brahmotsava* festival in every year.⁸⁹⁴

Ardra festival

It is said that the day be falls on *Tiruvadhirai nakshatra* or asterism in the month of *margazhi* is sacred to the worship of the Tandava siva.⁸⁹⁵ The Tevaram hymn also glorifies that Siva as *Adiraiyan*. The distinctive feature of the observance of this festival is offering of a sweetened flavour called *Kali naivedhyam* before the lord Siva. In this

⁸⁹¹ K.Muthusamy Pillai (Ed), *Koyirkalanjium, Chengai MGR.Mavatta Kanchipuram Koyilkal*, Thanjavur, 1994, p.59.

⁸⁹² K. Sambandha Mudaliar, “*Kanchipurattu Deivap Peruvizhakkal* (Tamil), Somaley(Ed)., *Kanchipuram Malar*, Madras, 1979, p.58.

⁸⁹³ M. Chandramauli., *Op.cit.*, p.160.

⁸⁹⁴ P.K. Nambiar., *Op.cit.*, p.

⁸⁹⁵ *Tiruvathirai* (Tamil), *Tirukkoyil* (Megazine), Madras, January-1959, p.62.

temple, on that day, the procession of the images of Vinayaka, Muruga, Ambigai, Siva and other *utsava murti* on their *vahanas* in the streets of Kanchipuram is remarkable.⁸⁹⁶

Maha Sivaratri

In this temple the celebration of *maha sivaratri* festival has a unique place in the ritualistic practise of this temple. According to mythology on this day that lord Siva consumed the deadly poison which emanated from and the ocean of milk, whom *devas* (gods) and *asuras* (demon) churned the ocean to get nectar. The festival observed on the night of the fourteenth day of dark half in the month of *masi* (feb-Mar). Large numbers of people were participated in this festival every year.

Offerings and Lamp donations

A Tamil record belongs to Kulottunga I, dated in his 49th regnal year from this temple registering the sale deed of tax privileged land by the residents of Kalikainallur in urrukkattu- nadu to Arayan Parudimanikkam for supply in a pot ful of water for the sacred bath of the god Aludaiyar Tirukkachchalai Udaiyar at Kanchipuram.⁸⁹⁷ Another record from the same place, ascribed to Tribhuvana Chakravartin Rajadhiraja deva dated in his 5th year registering a gift of 32 cows for lighting a perpetual lamp by Niranindan alias Sedirayan of Urandaiyur of Panangudi in Solavalanadu.⁸⁹⁸ Another record belongs to him dated in his 6th regnal year from the same place refers to a gift of two lamps and 12 kasu by a dancing girl, her sister and her daughter for lighting three twilights of this temple.⁸⁹⁹ A Tamil record from the same temple ascribed to Tribhuvana Chakravartin Rajaraja deva III, dated in his 25th year registers a gift of 4 kasu for lighting a twilight lamp by Malai Alvan Aludaiyan of Sirukkalattur in Kalattur nadu.⁹⁰⁰ A Tamil record ascribed to Tribhuvana Chakravartin Rajarajadeva III, dated in his 10th regnal year from the same temple refers to a gift of cows, buffaloes for lighting a perpetual lamp in this

⁸⁹⁶ K. Sambandha Mudaliar, “*Kanchipurattu Deivap Peruvizhakkal*,” (Tamil), *op.cit.*, p.58.

⁸⁹⁷ *ARIE*,1921, no.58.

⁸⁹⁸ *ARIE*,1921, no.59.

⁸⁹⁹ *ARIE*,1921, no.60.

⁹⁰⁰ *ARIE*,1921, no.61.

temple by Kakkunayakan of Tiruppalural near Sirumattur in Maganur nadu.⁹⁰¹ Another record from the same temple belongs to his 10th regnal year registers a gift of 8 *kasu* for lighting two twilight lamp in this temple by Adavallan tirttan.⁹⁰² A Tamil record from the same temple belongs to Tribhuvana Chakravartin Rajarajadeva dated in his 11th regnal year registers the gift of gold by a dancing girl of Seyyur in Palaraiyur nadu for lighting a perpetual lamp in this temple.⁹⁰³ A Tamil record ascribed to him dated in his 9th regnal year from the same temple registers a gift of 90 sheep for lighting a perpetual lamp by Ammaiappakkon of Varakur alias Alagaya Sola Chaturvedimangalam in Rajarajan Valanadu.⁹⁰⁴ A Tamil record belongs to Tribhuvana Chakravartin Vijayaganda Gopala deva, dated in his 25th regnal year records a moiety of the temple lands in Kalikainallur were mortgaged to Ariyan Kariya Perumal were redeemed by Manaiyali Paramesvara Nayakar for 217 *panam*. The temple trustees agreed to use from accrue of the land for the needs of morning offerings and maintaining a water shed.⁹⁰⁵ A Tamil record ascribed to Rajendra Chola deva dated in his 4th regnal year from the same temple registers a sale of land for the purpose of offerings and worship to the god Ganapathiyar Kanchipura Alagar in this temple of Anjanjandi Ambalan Rajendra Chola by the merchant of Kanchipuram.⁹⁰⁶ A Tamil record ascribed to Udaiyar Rajendra Choladeva dated in his 18th regnal year from the same temple refer to a gift of gold by a person belongs to Magaral in Eyirkottam for offerings and worship to the goddess Durgaiyar in the occasion of Pushya day in the month of Aippasi in every year.⁹⁰⁷ A Tamil record ascribed to Rajaraja Chola I, dated in his 6th year registers a gift of 900 sheep by the king himself for lighting to ten perpetual lamps in this temple.⁹⁰⁸

ANEKATANGAVADHAM TEMPLE

⁹⁰¹ *ARIE*, 1921, no.63.

⁹⁰² *ARIE*, 1921, no.62.

⁹⁰³ *ARIE*, 1921, no.66.

⁹⁰⁴ *ARIE*, 1921, no.67.

⁹⁰⁵ *ARIE*, 1921, no.70.

⁹⁰⁶ *ARIE*, 1921, no.76.

⁹⁰⁷ *ARIE*, 1921, no.77.

⁹⁰⁸ *ARIE*, 1921, no.79.

Daily worship is conducted at twice in this temple by a priest.⁹⁰⁹ Sivaratri and Vinayakar Chaturthi are the important festivals celebrate in a simple manner in this temple. Due to the strategic location of out of the city, this temple has no possessed grandeur rituals compared with the major Siva temples of Kanchipuram. The devotees are gathered in a small numbers to perform the worship. Inscriptions of this temple revealed the practice of offerings and donatives lamps found. During the times of Kulottunga I, the lamps were donated for the worship and land grants were provided to the maintenance of this temple worship. This temple holds the properties of Kailasanatha temple in his reign. The advent of Kumara Kampana captured this region and ordered to return the property of the Kailasanatha temple.

IRAVATHANESVARA TEMPLE

Daily *puja* is observed at once in this temple.⁹¹⁰ The deity is believed to pacify the soul and relieved that from the death. The three forms of worship were offered, they are *japah*, *homa* and *tarpana*. The *japa* consist of repeating the names of the deity, the *homa* is the offering of the oblations in consecrated fire. The worship that is done in this temple is mostly of the *tarpana* type. There is no elaborate rituals takes place in this temple. The *panchopacara* performed in this temple represents *padya*, *gandha*, *pushpa*, *dhupa* and *dhupa*. The daily routine services of cleaning the floor of the sanctum and cleans the deity with the ablution of water and offers the flowers. Then he shows *dhupa* and *dhupa* to the presiding deity. At this time, the priest pronounces the *mantras* in praise of lord Siva. There is no elaborate ceremonies and rituals takes place at this temple.

JVARAHARESVARA TEMPLE

⁹⁰⁹ *Oral collection made through interview with the temple priest*, dated 12.07.2012.

⁹¹⁰ K.M. Muthusamy pilli (Ed), *op.cit.*, p.18.

Daily *puja* is conducted at once in this temple.⁹¹¹ It is believed that the presiding deity of this temple has the power to cure illness. Special prayers and *abisekhas* are conducted for this purpose by the devotees. The worship of Kubera is a salient feature in this temple for acquiring the wealth. There is no festival takes place in this temple. This temple is under the care of Archaeological Survey of India, they never allowed to the performance of rituals.

TIRUMETRALINATHER TEMPLE

The daily *puja* is conducted at two times in this temple. Other festivals are celebrated in this temple consists of Kantha Sasti, Vinayaka Chaturthi, Arudra, Tirukalyanam, Surasamhara and TiruGnanasambandhar Vizha. During the occasion of *pournami* and *amavasya* days, the performance of worship with the *abisekhas* and *aradhanas* takes place in this temple. A Tamil record ascribed to Tirumetralinather temple records a gift of certain quantity of paddy and a plate for offering to the god at once in a day and a twilight lamp donated by a private person to this temple.⁹¹² Another stone record of Sadasivadeva maharaya, datable to 1562 A.D., registers that a loom – tax of 5½ panam from the weavers of a street and from that offerings and worship and lamps were provided by Kondamarasayya.⁹¹³

Kantha Sasti

The birth of Skanda is remembered in this festival. The details of this festival found in the *Skanda Purana* and *Kumara Sambava*. According to the *Narada Purana*, the festival in honour of Skanda should be celebrated on *Sukla Shasti* of *Chaitra* (March – April).⁹¹⁴ In this temple, the worship and offerings were made to the deity of Subrahmanya and his consorts during this occasion.

MUKTESVARA TEMPLE

⁹¹¹ *Ibid.*, p.123.

⁹¹² *ARIE*, 1921, no.87.

⁹¹³ *ARIE*, 1921, no.88.

⁹¹⁴ Brijendra Nath Sarma, *Festivals of India*, NewDelhi, 1978, p.12.

A priest performed the daily *puja* at once in this temple. This temple is under the control of Archaeological survey of India. A record belongs to Nandivarman II, datable to 759 C.E., register a grant of ten *patti* of land in Nayivattikulattur, a *devadana* village as *tiruvunnaigaipuram* for the benefit of three priest who engaged in the performance of this temple rituals.⁹¹⁵ It had the services of 66 persons at the times of Pallavas. Among them, forty four dancers (*kuttigal*), three Brahmana priests, two musicians, five mantra acharyas, twelve *vilakkunta vasigal*.⁹¹⁶ There is no rituals are allowed to perform in this temple.

PIRAVATANESVARA TEMPLE

There is no public worship takes place in this temple. A priest who performs the worship in the Iravatanesvara temple in just opposite to this temple has cleans the deity at once daily and lighting the temple in the evening.⁹¹⁷ This temple is under the control of Archaeological Survey of India, so, there is no elaborate festivals takes place in this temple.

AIRAVATESVARA TEMPLE

A priest performs the worship at once in this temple.⁹¹⁸ It is maintained by the Hindu Religious Endowment office in the Katchchapesvara temple. Devotees are very limited to perform the worship in this temple and the temple is in deteriorated state. There is no rituals are takes place in this temple.

CONCLUSION

The present study reveals that the geographical factors of Kanchipuram, such as paddy fields, the vegavati rivulet, soil, temperature, rainfall and the existence of different

⁹¹⁵ *SII, Vol.IV*, no.827.

⁹¹⁶ D.Dayalan, *Early Temples of Tamilnadu – Their role in Socio-Economic Life (A.D. 550-925)*, NewDelhi, 1992, p.176.

⁹¹⁷ *Personal visit to this temple*, dated, 23.01.2014

⁹¹⁸ *Personal visit to this temple*, dated, 15.04.2013

class of peoples Who have largely contributed to the growth of settlements consistently from the past to the present times. In fact, the dynamic role of Kanchi city in the polity of South India led to invade in this territory in occasionally by the rulers of different dynasties. The association of different dynasties and their rule are influenced in the development of temple culture of Kanchipuram. Especially, the Pallavas contributed a lot for the emergence of Kanchi as a premier town not only in the polity and also in the establishment of many temples of Hindu faith. The Cholas are extended the establishment and development of temples with bringing elaborate rituals and monastic institution which are mainly attached to the temples of Kanchipuram; they also contributed to the flourishing of multi religious faith of Buddhism and Jainism through bestowing the grants like *Pallichantam* and *Amanchantam*. *Pallichantam* denotes the land granted for the Buddhist monastery. *Amanchantam* means the certain grants established for the cause of Jains. The Vijayanagara rulers made into Kanchi city as a major city of the south in his kingdom and they came as pilgrims and donated much wealth to the expansion of temple culture. They played a vital role in constructing the large courtyards and minor shrines and made richness of temple worship and rituals. They were conducted by the patronage of rulers and wealthy people in elaborate manner. The architectural and sculptural specimens of Vijayanagara rulers are witnessed their great deal in the growth of temple culture at Kanchi. Epigraphs, which are donative records issued by them also, testifies their zeal in the rituals and temple administration in a detailed manner.

In Kanchipuram, most of the Saivite temples have a sacred tank or well for the purification of deities during the times of bathing ceremony conducted during the times of worship and rituals. The rivulet of Vegavathi is associated with the divine worship of Siva and Vishnu. The river palar is also associated with a ritual of ekambaranatha temple also.

Among the ten Siva temples are taken into discussion, this percentile analysis of the temples vis –a –vis to their dedication, evidently proves the fact that Saivism was popular in this region from the latter half of seventh century C.E to present times. The

Saivite monastic institutions and worship of nayanmars had prevalent in the temples of Kanchi during the twelfth century C.E. The significant features of the temples of Kanchipuram has the visit of Nayanmars like Appar, Gnana sambandhar, Sundarar and Pattinathar. They are glorified the lord Siva enshrined in the Saivite temples and the flourishing of Saivism in Kanchi city. The temple city of Kanchi has admired the sacredness to Siva in the puranic literature and devotional songs of Nayanmars also. at the times of Pallavas to the Vijaynagara period, the Saivite culture has influenced the society and culture in remarkably.

In speaking about the lay-outs of the Saiva temples of Kanchi, they are differed one to another, but most of the Siva temples are faced in the east direction and some of them have west faced. The major temples are having the gate ways or Gopuras in their respective outer walls. The Vijayanagara rulers contributed to the edifices of magnificent gopuras and mandapas of different nature and various sub-shrines. The Cholas were made the temple as the mainstay of society and donated in various kinds of gifts and grants for the elaborate performance of rituals and made the devotees are closer to the temple based culture. The Pallavas started the structural tradition in this ancient city through constructing many Siva temples with the usage of sand stone. Their excellence in the structural architecture and sculptural art has testified by the existing temple of that period. The Cholas adopted certain innovative methods in edifying the structures along with a huge amount of grants presented by them are brought to richness in the adoration of structural parts and sculptural designs and so on. It is proved that the temples of Kanchipuram have followed two methods in the use of building materials. In the first method, which is confined to a few Pallava temples, the vimanas are entirely constructed with the usage of stone. E.g. Kailasanatha, Matangesvara, Piravatanesvara and Muktesvara temples at Kanchi. But this method did not continue for a long time and it was completely replaced by the second method in which the vimanas were built of stone till entablature and stucco works above that. The temples of Iravathanesvara, Anekathangavatham, Tirumetralinatha are some of the examples of this kind.

The architectural study of the temples under investigation has brought out the following facts

On plan, most of the Pallava temples except Kailasanatha consist of two parts; sanctum and ardha mandapa. It was continued in the edifices of Cholas. e.g. Kachchi Mayanam, Kachchabesvara and Anekatangavadam temple. The Vijayanagara rulers expand the structural buildings of these temples in to a structural temple complex. The second kind is largely reduced the weight of the superstructural parts of the vimana more than the first method and thereby prevented the vimana from the quick collapse and moreover, it did not require more labour, time and money.

The Pallava temples are mostly used of padabandha base, due to the cause of economical and other reasons. It served as simple and more elegant to strengthen the superstructure above it. The Chola edifices have padabandha and padmabandha adhistanas.

The pranala was not an optional member of the base during the the Pallava period, where it has substituted by an orifice which indicates the impact of the cave architectural tradition of the Pallavas and Pandyas. e.g.Kailasanatha, Iravatanesvara, Piravatanesvara, Matangesvara, Muktesvara has no pranala in their original structure. Scholars like K.V. Soundara rajan and others led to the view that there was no abisheka rite was conducted in the temples. In the Chola temples there are different kinds of pranalas are used to pour out the abisheka water from the sanctum. Among them, the temple of Kachchabesvara temple has a simha mukha kind, Anekatangavatam temple has a yali frieze pranala, Nataraja shrine of Ekambarantha temple has a simple pranala. The Jvaraharesvara temple has a simple pranala. Even in the epigraphs there is no details about the bathing ceremony was conducted during the times of Pallavas in Kanchipuram, but this tradition was changed at the times of Cholas, their architectural style and epigraphs are clearly expounds the prevalence of elaborate rituals, among them earliest one is inscribed in the outer walls of Kachchimayanama temple. The Vijayanagara empire was renowned for the

practice of bathing the deities with various substances. So the usage of pranala became unavoidable component in the architectural parts of the temple vimanas. E.g. the Valisvara shrine of Ekambaranatha temple.

The Chola monuments have influenced from the Pallava architectural and sculptural features and introduced the salient features adopted from that. e.g. the figures of bhuta ganas were architecturally adopted as support in the mouldings of the superstructure, which is employed in the bases of the pallavas, which was adopted to support the kapota part of the Chola monuments.

The Vijayanagara structural buildings and their sculptures are more elongated but the craftsmanship is completely coarse and not mild in the execution, bold exposition could be seen in their artistic works. In the later period to that, the practice of installing the stucco images on the upper part of the vimana and gopuras. These ambiguous stucco images in no way extract any original characteristics in the stone art.

Based on the height and weight of the superstructure, the temples under study have a straight or segmented wall in the sanctum. Further, the ornamentation of different kind of pilasters and its components are varied upon the dynastic affiliation also.

Most of the temples of Pallava period are having the pillars with Taranga potika or corbels at the top and the simhapada base. The pilasters also having the Taranga potika and simhapada, yali and the square plain pilasters also employed. It is clear that the earliest pallava monument of Kailasanatha temple was the composition of different kind of artistic craftsmanship, not only in the sculpture and also in the architecture. The pilasters of Chola temples or shrines are getting the vritta type of pilasters. The Vijayanagara buildings are found with the colossal pillars with nagabandha base and pushpa potika at the top. They have extended with the series of pillars hall.

The niches of the Pallava temples are well executed with different form of divinities as the sculptures. The small niches also having the figures of Ganapati, dancing Siva and bhuta ganas etc., the tradition of executing the images of Lingodhbava murti in

the east, Dakshina murti and Ganapati in the south Durga and Brahma in the north are followed in the temples of Kachchimayanam and Kachchabesvara temples. In the Anekatangavadam temple has the images in the niches are of Dakshinamurti and Ganapati in the south, Brama and Durga in the north, Vishnu in the west. In the Tirumetralinather temple, the niches are having the images of Ganapati and Dakshina murti in the south, brahma and Durga in the north, Tirumal in the west. In the Jvaraharesvara temple has the niches are not shallow and devoid of any images. The Valisvara temple belongs to Vijayanagara –Nayak period and its niches are devoid of images. The niches of the Pallava temples are crowned with makara torana centred with the figure of Ganapati and so on. The tradition has changed during the period of Cholas; they followed either torana or the sala adoration at the top. The niches of the Vijayanagara shrines have the sala decoration instead of adorning the torana at the top.

The sanctum wall – recesses of the Chola and the Vijayanagara temples are generally decorated with the koshta panjaras except the Kachchabesvara temple, Tirukachchimayanam temple and Tirumetralinather temple.

The Pallava temples have used the straight kapotas, but the succeeding Chola temples are not followed uniformity in making the kapotas, they mostly employed slanting kapotas. In the Vijayanagara temples have used the slanting kapotas with the lotus petal and a line marks are employed.

In the temples under study, the kudas in the kapotas are arranged either on the axis of the corner pilasters or on the axis of all the pilasters in the sanctum wall and the subsidiary buildings also. In the Pallava temples they followed the first kind in their monuments. It was continued even in the Chola temples of Kachchabesvara, Durga shrine, Tirukachchi mayanam also. The Vijayanagara structures have followed the two kind of adoration in their edifices. The kudas in the Pallava temples are carry simha mukha finials. In the Chola monuments have similar kudas.

The Pallava temples and Chola temples and shrines have the bhutas as the supporting element over the kapotas, Especially in the temples of Rajasimhesvara temple, Iravatanesvara temple and Matangesvara temple and so on. In the case of Chola temples, the Kachchabesvara and Tirukachchimayanam temple also have the bhuta gana figures as the supporters of the roof. In the Vijayanagara shrines have the yali frieze over the kapotas.

The Pallava temples are mostly dvitala in structure and sometimes are of tritala. In the Chola temples they are tritala. The Vijayanagara buildings are multi storeyed and highly economical value.

In speaking about the sikharas of the Pallava temples have the octagonal variety, but the Chola sikharas are differed with variant in kind and character. The shrines of the Chola temples are mainly rebuilt during the time of renovation at periodically, so there is no definite conclusion could be out of this study.

The temples under study generally shows the different architectural traits of their respective sanctums, while in the Pallava shrines, they are having the square pilasters on the axis of their appropriate points and simhapada pilasters at the corners of the wall. In the Chola shrines, the Kachchabesvara and Jvaraharesvara temples have the square pilasters, kumbha panjaras, deva kosthas etc., Tirukkachchi mayanam, Durga shrine of Kachchabesvara temple and Tirumetralinather temple are having the features of half pilasters, square pilasters and found the structure is in simple design. The Vijayanagara shrines of Valisvara and Nataraja of Ekambaranatha temple has the ornamental pilasters and empty devakosthas in the walls.

The ardha mandapa of the temples under discussion generally display the similar architectural traits of their respective sanctums almost in all aspects, except the wall and kapota which leave certain architectural details of their counterparts in the sanctums, because of their reduced scale.

The increased patterns of temple worship and rituals and growth of the devotees due to the bhakti songs, especially of the Saiva nayanmars who contributed the devotional songs attributed to the deities enshrined in the temples of Kanchipuram led to the expansion of the structural minor shrines and additional structures in the temple layouts and as a result the maha mandapas, vasantha mandapa, abisekha mandapa were constructed.

From the sculptural study of the temples under discussion the following conclusions are derived. The Pallava sculptures in the Kailasanatha temple are the store house of Saivite iconography and follow the tradition of refined art in the sandstone employed in the Mamallapuram monuments. The other Pallava temples of Iravatanesvara and Piravatanesvara, Muktesvara, Matangesvara and Airavatesvara are simply followed the art tradition of the Kailasanatha temple. In the Chola temples are remarkably employed in the art of sculpture in the stone especially of the devakostha images and mulabhera images. The sculptures of Kachchabesvara and Tirukachchimayanam are having the sculptures of Early Cholas style and they are practiced the agamic tradition in their execution of sculptural art. The Vijayanagara rulers were abundantly sculptured the scenes from the epic and sthala puranas of the respective deities enshrined in the Siva temples of Kanchipuram. Especially, the scene of uma embracing siva linga and her penance are serially sculptured in various parts of their structural buildings in the temples at Kanchi. E.g. the Ekambaranatha temple and Kachchabesvara temple and so on. In regarding the miniature images embellished in the pillars and kantha part of the mandapas are not only denotes the state of religious condition, there are certain specimens of images portrays the social condition of the common folk also.

The pujas and festivals of different types made the people happy with spiritual solace. The celebration of various festivals brings various sets of society together. The brahmotsava festival is the major festival celebrated in the most of the major temples of Kanchi. Among them, the Ekambaranatha temple, the Kachchabesvara temples are

remarkable. Other Saivite festivals like Nayanmars puja, Sivaratri, Arudra are celebrated in exquisite manner.

BIBLIOGRAPHY

PRIMARY SOURCES

Inscriptional Sources

Annual Reports on Epigraphy for the year – 1888, 1893, 1901, 1906, 1909, 1910, 1919, 1921, 1923, 1925, 1928-29, 1930-31, 1932-33, 1933-34, 1939-40, 1954-55, 1955-56, 1956, 1958-59, 1987-88.

Epigraphia Indica Volumes – III, V, IX, XIII, XLI, XXVIII, XXX, XXXIII.

Kanchipuram Mavatta Kalvettugal Volumes – I, II, III.

South Indian Inscriptions Volumes – I, II, III, IV, XII, XIII, XIX.

South Indian Temple Inscriptions Volumes – I, II, III.

Literary Sources

Nandikkalambakam Muthupillai (Ed), Chennai, 2003.

Vickrama Cholan Ula Sangu Pulavar (Ed.), Tinnevely, Rpt.1971.

Perumbanarrupadai Somasundaranar. P.V., (Ed), Tinnevely, 1967.

Nalayira Divya Prabandham Gopalachariar (Ed), Chennai, 1977

Peruntogai Ragava Aiyangar. M. (Ed.), Madurai, 1936.

Mayamatham Subrahmanya Sastri. K.S. (Ed), (Translation in Tamil), part.I, Thanjavur, 1966.

Devaram, I Somasundrathambiran (Ed), Dharmapuram, 1953

Devaram, IV Somasundrathambiran (Ed), Dharmapuram, 1957

Devaram, V Somasundrathambiran (Ed), Dharmapuram, 1961

Devaram, VI Somasundrathambiran (Ed), Dharmapuram, 1963

Devaram, VII Jegannathan. K.V. (Ed), Srivaikundam, 1971.

Pattinather Tiruvegambamudaiyar

Tiruvanthati,

Ramasami pulavar, S.(Ed), Chennai,1971

Brahameeya Citrakarma Sastram,

Sundara Sarma. V. & Nagaraja rao. G.

(Ed), Tanjore, 1960.

Tiruttondar Makkatai,

Ramanatha Pillai. P.& Ramasamy

Pulavar. S.A. (Ed), Tinnevely, 1970.

Personal visits & Oral collections

Oral collection made through interview with the Tirumetralinather temple priest, dated 12.07.2012.

Oral collection made through interview with the Anekatangavadam temple priest, dated 12.07.2012.

Personal visit to Airavatesvara temple, dated, 23.01.2014

Personal visit to Piravatanesvara temple, dated, 15.04.2013

Secondary Sources

Gazetteers, Manual & Reports

The Imperial Gazetteer of India, The Indian Empire, Vol.I, Oxford, 1909.

Francis. W, ***Madras District Gazetteers, Vol.II,*** New Delhi, 2001.

Gopalakrishnan. M, ***Kanchipuram and Chingleput District Gazetteers, Vol.I,II,*** Chennai, 2000.

Crole. C.S, ***Chengleput District Manual,*** Madras, 1888.

Nambiar. P.K, ***Census of India 1961, Chingleput, Vol.I,*** Madras, 1965.

Nambiar. P.K, ***Census of India – 1961, Vol.IX,*** part.VII B, ***Fairs and Festivals,*** Madras, 1968.

Census of India – 1911, Vol.XII, Part.I, Madras, 1912.

Madras Information, Vol.XII, no.9, September 1985.

Kanchipuram Master Plan, Local Planning Authority, Kanchipuram, 2000.

Encyclopaedia Britannica, Vol.13, Chicago, Rpt.1973.

Articles in Journals, Bulletins, Souvenir, Megazine, Memoirs, Proceedings & other volumes

Arumuga Seetharaman, “***Pallavar Kala Kasukalum Muthiraikalum***(Tamil), ***Avanam*** (Journal), Thanjavur, 1996.

Aschwin Lippe, ***Some South Indian Icons, Artibus Asiae., Vol. 37***, no.3, 1975.

Banerjea. J.N, “***The Phallic Emblem in Ancient and Medieval India*”, ***Journal of Indian Society and Oriental Art, Vol.III***, no.1, Delhi, June 1935.**

Emeneau. M.B, ***Kannada Kampa, Tamil Kampan; two proper names, Journal of the American Oriental Society, Vol.105***, no.3, July – September 1985.

Foulkes. T, “***The Early Pallavas of Kanchipura,*” ***Journal of the Royal Asiatic Society of Great Britain and Ireland***, Vol.21, no.4, Oct.1889.**

Gabriella Eichinger feroluzzi, “***Abisekha, The Indian rite that defies definition,*” ***Anthropos*** (Journal), no.76, 1981.**

Gary Michael Tartakov, “***The Beginning of Dravidian Temple Architecture in stone*”,***Artibus Asiae***, Vol.42, no.1, 1980.**

C. Minakshi, ”***The Khatvanga of the Pallavas*”, ***The Indian Historical Quarterly, Vol.XIII***, Caxton Publications, Delhi, Rpt.1985**

Hultsch. E, “***Ekambaranatha Inscription of Ganapati*” ***Journal of Indian Antiquary, Vol.XXI***, Swati Publications, Delhi, 1982.**

Joshi. N.P, ***Puranas as Interpreters of Icons, Kala (The Journal of Indian Art History Congress), Vol.VII***, Guwahati, 2001.

Kamaliah. K.C, “***Conception and Evolution of Nataraja,*” ***Saiva Siddhanta (Journal)***, Vol.VI, no.3, July-Sep.1971, Madras, 1971.**

Mahalingam. T.V, “***The Pasupatas in South India*”, ***Journal of Indian History, Vol.XXII***, Trivandrum, 1949.**

- Mate. M.S, ***“Origin of Pallava Art; The Undavalli caves”***, *East and West*, Vol.20, no.1/2 March –June 1970.
- Mattison Mines, ***“Models of Caste and the Left –Hand division in South India”*** *American Ethnologist* (Journal), Vol.9, no.3, August, Wiley, 1982.
- Pillay. K.K, ***The Temple as a Cultural Centre***, *The Journal of Oriental Research*, Vol.XXIX, Part.I-IV, The Kuppaswami Sastri Research Institute, Madras, 1960
- Prema Nandakumar, ***“Kanchipuram, the four fold division – Shiva Kanchi”***, *Prabuddha Bharatha* (Journal), Vol.112, no.7, Calcutta, 2007.
- Rajendra Prasad. B, ***“A Note on the images of Vyakhyana and Jnana forms of Dakshinamurti from Alampur and Satyavolu,”*** *Journal of Andhra Pradesh Historical Research Society*, Vol.XXXV, Hyderabad, 1976.
- Sankar. K.G, ***“Early Pallavas of Kanchi,”*** *The Indian Historical Quarterly*, Vol.II, Delhi, Rpt.1985.
- Subrahmaniam. R, ***“Kanchipuram Excavations”*** *Journal of Andhra Historical Research Society*, Vol. XXIV, Hyderabad, 1975.
- Subrahmanyam. R.& Raman. K.V, ***Terracotta Figurines and other objects from Kanchi Excavations – 1962***, *Journal of Indian History*, Vol.XLV, part.II, August 1967, The University of Kerala, Trivandrum, 1967.
- Somasundara desikar, ***“The Sambuvarayas of Kanci”*** *Journal of Indian Historical Quarterly*, Vol.VI, Caxton Publications, Delhi, Rpt.1985.
- Singara velu. C.N, ***“The forms which lord Siva takes,”*** *Saiva Siddhantha*(Journal), Vol.VI, no.3, Madras, 1971.
- Srinivasan. P.R, ***“Types of South Indian Vimanas”***, *Artibus Asiae*, Vol.21, no.3/4, Paris, 1958.
- Journal of Indian History*, Vol.LIII, Part.II, “The Golakhi Matha”**,The University of Kerala, Trivandrum, 1972.
- Soundara Rajan. K.V, ***“The Matrix of South Indian Architecture***, *Journal of Indian History*, Vol. XLIII, part.III, The University of Kerala, Trivandrum, Dec. 1965.

- Sharma. R.C, “*Glimpses of Architecture in the Agni purana*”, *Kala* (Journal of Indian Art History Congress), **Vol.VIII**, Indian Art History Congress, Guwahati, 2003.
- Singaravelu. C.N, “*The forms of lord Siva takes,*” *Saiva Siddhanta* (Journal), Vol.VI, no.3, July- Sep.1971, The Saiva Siddhanta Maha Samajam, Madras, 1971.
- Upadhyay. G.P, *Reappraisal of the myth of Tripuradhana, Journal of Indian History*, Vol. IV, part.III, The University of Kerala, Trivandrum, December, 1976.
- Venkatasubba Aiyar. V, “*Alagarkoyil and Its Inscriptions*”, *The Quarterly Journal of Mythic Society*, **Vol. XXVII**, Daly Memorial Hall, Bangalore, 1937.
- Sivarama Murti. C, “*Geographical and Chronological factors in Indian Iconography*”, *Ancient India (Bulletin)*, no.6, Lakshmi Book Store, New Delhi, 1950.
- Srinivasan. K.R, *Pallava Architecture, Ancient India*, **Vol.14**, New Delhi, 1946.
- Srinivasan. P.R, “*Inscriptional Evidences on Early Hindu Temples (A.D.300-600)*,” *The Adyar Librarary Bulletin*, **Vol.XXVI**, Part.1-2, The Adyar Library and Research Centre, Madras, 1962.
- Zvelebil. K.V, “*Irula Riddles*” *Bulletin of the School of Oriental and African Studies*, **Vol.42**, no.2, In Honour of Thomas Burrow, University of London, 1979.
- Nambi Arooran. K, “*Sekkilarum Siva Neriya Utpirivinarum (Sekkilar and Saiva sects)*” *Sentamil Selvi* (Tamil Megazine), Madurai, September 1969.
- Narasimhan. V.M, “*South Indian Temples*,” V. Krishnaswami (Ed), *Indian National Congress Souvenir*, Sixtieth Session, Madras, 1955.
- Natesa Chetti. A. “*Tirukkachchi Nerikaraikattu Sila Sasangal*” *Sentamil* (Tamil Megazine), **Vol.XVIII**, Madurai Tamil Sangam, Madurai, 1920.
- Tiruvathirai* (Tamil), *Tirukkoyil* (Megazine), Madras, January-1959.
- Gopinatha Rao. T.A, *Talamana or Iconometry, Memoirs of the Archaeological Survey of India*, **no.3**, Government of India Press, Calcutta, 1920.
- Longhurst. A.H, *Pallava Architecture, Memoirs of the Archaeological Survey of India*, **no.17**, Simla, Government of India Press, 1924,
- Longhurst. A.H, *Pallava Architecture, Memoirs of the Archaeological Survey of India*, **no.40**, Government of India Press, Calcutta, 1930.

- Chandorkar. G.K, “*A Note on Siva and Phallic Worship*”, *Proceedings and Transactions of the first Oriental Conference, Vol.I*, Bhandarkar Oriental Research Institute, Poona, 1920.
- Prasanna Kumar Acharya, “*Indian Columns*”, *Proceedings and Transactions of the Second Oriental Conference*, The Calcutta University, Calcutta, 1923.
- Sakhapekar. S.A, “*Agamic Virasaivism*” *Proceedings of the Seventh All India Oriental Conference*, Baroda, 1936.
- Prahlad, “*The Date and Place of Origin of the Yogavasistha*”, *Proceedings of the Seventh All- India Oriental Conference*, Baroda, 1935.
- Gopalan. P, “*Nandikkalambagattil Varalaru Kurippugal* (Tamil), *Proceedings of All India University Tamil Teachers Associations*, Sixth session, Pondichery, 1974.
- Murugesamudaliar. N, “*New light on the Lingka Cult*,” *Proceedings of the Second International Conference Seminar of Tamil Studies, Vol.II*, International Association of Tamil Studies, Madras, 1971,
- ThiruGnanaSambandhan. P, “*Contribution of Tamilnadu to Saivism*,” *Proceedings of the First International Sanskrit Conference, Vol.I*, part.I NewDelhi, 1975.
- Sundaramoorthy. G, “*Some Aspects of the influence of Sanskrit on Tamil Thought and Culture*,” *Proceedings of the First International Sanskrit Conference*, NewDellhi, 1975.
- Nagaswamy. R, “*Contribution of Tamilnadu to Sanskrit in Pallava and Chola period*,” *Proceedings of the First International Sanskrit Conference*, Ministry of Education and Social Welfare, NewDelhi, 1975.
- Venkateswaran. C.S, “*Influence of Sanskrit on the Thought and Cultue of Tamilnadu*,” *Proceedings of the First International Sanskrit Conference*, NewDellhi, 1975.
- Sethuraman. N, “*The Sambuvarayas of the 14th Century*”, *Proceedings of Twelfth Annual Congress of the Epigraphical Society of India*, Epigraphical Society of India, Jabalpur, 1986.

- Champalakshmi. R, “*The Bhakti of the Tamil Alvars and Nayanmars*”, *Essays in Honour of Romila Thapar, Tradition, Dissent and Ideology*, Oxford University Press, NewDelhi, 2001.
- Devasenapathy. V.A, “*Saiva Rituals and Philosophy*” Janaki. S.S. (Ed), *Saiva Rituals and Philosophy*, Chennai, 2001.
- Ekambaranathan. A., *Iconography of Siva from Epigraphs*, Ramachandran.C.E. & Ramanan. K.V. (Ed), *Aspects of Indian History and Culture*, Books &Books Publishers, NewDelhi, 1984.
- Sabharatinam Sivacharya. K.A, “*Siva linga Tattuva Vimarsah*”, Janaki. S.S. (Ed), *Saiva Rituals and Philosophy*, Chennai, 2001.
- Krishnaswamy Aiyengar. S, “*Virupaksha II of Vijayanagar*”, *R.G. Bhandarkar Commemoration Volume*, Delhi, Rpt.1976.
- Nilakanta Sastri. K.A, “*An Historical Sketch of Saivism*”, Haridas Bhattacharya (Ed), *Cultural Heritage of India*, Vol.IV, Calcutta, 1956.
- Nilakanta Sastri. K.A, “*History and its Writings*”, *Prof. Birichi Kumar Baruva Commemoration Volume, Part. II*, Gauhati, 1966.
- Nagaswamy. R, *Tripurantaka Siva*, Arundhati Banerji (Ed), *Studies on Art, Archaeology and Indology, papers presented in memory of Dr. Haribishnu Sarkar, Vol.I*, Kaveri Books, NewDelhi, 2006.
- Raman. K.V, “*Sectarian Factors in Saiva Iconography*”, C.Margabandhu & K.S. Ramachandran, *Spectrum of Indian Culture, Prof. S.B.Deo Felicitation Volume, Vol.II*, Agam Kala Prakashan, Delhi, 1996.
- Raman. K.V.& Shunmugam. P, “*Terracotta Coin Moulds from Kanchipuram*, Narasimha Murthy. A.V. (Ed), *Studies in South Indian Coins, Vol.I*, Madras, 1991.
- Rengachariar. T.M. & Desikachariar. T, “*Dravidian Coins*, Savariroyan. D. (Ed), *The Tamilian Antiquary, Vol.II*, NewDelhi, 1986.

- Sarma. I.K, *Some Manifestations of Nataraja*, C.Margabandhu & K.S. Ramachandran., *Spectrum of Indian Culture, Prof.S.B. Deo Felicitation Volume, Vol.II*, Delhi, 1996.
- Seetharaman Arumugam, “*Pallavar Kasugalil Koyilgal*,” *Airavati- felicitation volume in honour of Iravatham Mahadevan*, (Tamil), Varalaaru.com Publishers, Chennai, 2008.
- Shanti Swaroop Sinha, “*Some land marks of anugraha images of Siva with special reference to Ravananugraha image*,” Sinha.C.P.& Dwivedi (Ed), *Appreciation of Indian Art, Ideals and Images*, Gawhati, 2005.
- Subrahmaniam. R, “*Parartha Puja*”, S.S. Janaki (Ed), *Siva Temple and Temple Rituals*, The Kuppaswami Sastri Research Institute, Madras, 1968.
- Subrahmanian.V, “*Sithaintha Thalainagar Senthamangalam*,” NatanaKasinathan& M.Chandramurthy(Ed), *Pandaiya Thataiyam(Tamil)*,Chennai, 2005.
- Porkodi T, *Kanchipuram Kachchabesvara Koyilin Sthalam, Murti and Tirtha*, Natana Kasinathan & Chandra Murthy. M. (Ed), *Kanchipuram Mavatta Kalaigal, (Tamil)*, Chennai, 2011.
- Sasikala.K, “*Tirukkachchi Anekatangavadham*,” Natana Kasinathan & Chandramurti.M,(Ed), *Kanchipuram Mavatta Kalaigal, Vol.II*, Chennai, 2012.
- Krishnan. K.G, “*Architectural terms in South Indian Temple Inscriptions*,” *Studies In South Indian History and Epigraphy, Vol. I*, New Era Publications, Madras, 1981.
- Saskia Kersenboom, “*Ritual Differs beyond Fixity and Flexibility in South Indian Hindu Ritual*,” Christiane Brosius and Ute Husken., *Ritual Matters, Dynamic Dimensions in Practice*, Routledge Publishers, NewDelhi, 2010.
- Daniel Smith H, “*Festivals in Pancaratra Literature*,” Guy R.Welbon &Glenn E. Yocum, *Religious festivals in South India and Srilanka*, Manohar Publishers, Delhi, 1982.

- Karen L. Merry, “*The Hindu Festival Calendar*,” Guy R. Welbon & Glenn E. Yocum., *Religious festivals in South India and Srilanka*, Manohar Publishers, Delhi, 1982.
- Siddha lingam. T.B, “*Sekkilarum Kanchiyum*,”(Tamil), Somaley(Ed)., *Kanchipuram Malar*, Somu Noolagam, Madras, 1979.
- Sambandha Mudaliar. K, “*Kanchipurattu Deivap Peruvizhakkal* (Tamil), Somaley(Ed)., *Kanchipuram Malar*, Madras, 1979.
- Janaki. S.S, “*Panchabhutas in Saiva Ritual with special reference to Bhutasuddhi*,” Kapila Vadsyayan (Ed), *Prakrti*, NewDelhi, 1995.
- Sabharatnam Sivacharya. K.A, “*Temple festivals*, Kapila Vadsyayan (Ed), *Prakrti*, NewDelhi, 1995.
- Michael W. Meister, “*The Unity and Gravity of an Elemental Architecture*”, Kapila Vatsyayan(Ed), *Prakrti, Vol.3, The Agamic tradition and the Arts*, NewDelhi, 1995.
- Puri. B.N, “*Hindu Art and Architecture – An appraisal*”, *Our Cultural Fabric*, Ministry of Education and Culture, NewDelhi, 1982.
- Joshi. M.C, *Temple Architecture in Brihat Samhita and Archaeological Data*, Lokesh Chandra & Jyotindra Jain (Ed), *Dimensions of Indian Art, Vol.I*, Agam Kala Prakashan, Delhi, 1986.
- Zvelibil. K. V, *Tamil Literature*, Jan Gonda(Ed), *A History of Indian literature*, Leiden, 1975.

Indian Archaeology – A review 1962-63.

Indian Archaeology – A Review, 1969-70.

Indian Archaeology – A review, 1974-75.

Indian Archaeology - A Review 1988 -89.

Indian Archaeology –A Review, 1989-90.

Unpublished Theses

Duraimanickam. S, *Kanchi Arulmighu Ekambaranathar Koyil Oru Ayvu* (Tamil), Unpublished Ph.D Thesis, SriVenkateswara University, 2006.

Minakshi. C, *The Kailasanatha Temple*, Ph.D Thesis, University of Madras, 1936.

Books

Adithan. A, “*Appar Kattum Iraineri*” (Tamil), *Ilakkiyappunga*, Nagercoil, 1974.

Agarwala Vasudeva S, *Siva Mahadeva*, Prithvi Prakashan Publishers, Varanasi, 1966.

Ajaymitra Shastri, *India as seen in the Brhatsamhita of Varahamihira*, Motilal Banarsidas Publishers, NewDelhi, 1969.

Alalasundaram Pillai. K.A, *Kanchi Kshetra Manjari* (Tamil), Madras, 1906.

Anne Marie Gaston, *Siva in Dance, Myth and Iconography*, Oxford University Press, Delhi, 1982.

Balasubrahmanyam. S.R, *The Later Chola Temples*, Faridabad, 1979,

Balusamy. N, *Studies in Manimekalai*, Madurai, 1965.

Bechan Dube, *Geographical Concepts in Ancient India*, Geographical Society of India, Varanasi, 1967.

Bhagavathi. K, *Kancipuram* (Tamil), Chennai, 2010.

Bhandarkar. R.G, *Vaishnavism, Saivism and Minor religious systems*, NewDelhi, 1995.

Bhatt.N.R, *Saivism in the light of Epics, Puranas and Agamas*, Indica Books, Varanasi, 2008.

Brijendra Nath Sarma, *Festivals of India*, Abinav Publications, NewDelhi, 1978.

Burnett. L.D, *Antiquities of India, An account of the History and Culture of Ancient Hindustan*, NewDelhi, 1999.

Burton Stein, *Peasant State and Society in Medieval South India*, Oxford, 1985.

Chandra Mouli. M, *Temples of Tamilnadu, Kanchipuram District*, Chennai, 2001.

Chitra Madhavan, *History and Culture of Tamilnadu, Vol.I*, D.K Print World Pvt Ltd., NewDelhi, 2005.

Choubey. M.C, *Lakulisa in Indian Art and Culture*, Delhi, 1997.

D.Dayalan, *Early Temples of Tamilnadu – Their role in Socio-Economic Life (A.D. 550-925)*, Harman Publishing House, NewDelhi, 1992.

Dennis Hudson, *Kanchipuram, Temple Towns of Tamilnadu*, Marg Publications, Mumbai, 1993.

Devaneyan. G, *Palantamilaratchi* (Tamil), Tinnevelly, Rpt.1961.

Devasenapathy. V.A, *Kamakottam, Nayanmars and AdiSankara*, Madras, 1975.

Dorai Rangaswamy. M.A, *The Religion and Philosophy of Tevaram, Book. I, Vol.II*, Madras, 1958.

Dutt. R.C, *A History of Civilisation in Ancient India – Based on Sanskrit Literature, Vol. II*, Delhi, Rpt.1972.

Edith Tomory, *A History of Fine arts in India and the west*, NewDelhi, 1982.

Gnanaprakasara. S, *Etymological and Comparative Lexicon of the Tamil Language*, O.M.L, Madras, 1975,

Gopinatha Rao, T.A. *Elements of Hindu Iconography, Vol.II*, part.I, Motilal Banarsidas, Varanasi, Rpt. 1978.

Gupte. S.P. & S.Vijaya Kumar, *Temples in India- Origin and Developmental Stages*, D.K. Print World Private Ltd, NewDelhi, 2010.

Harle. J.C, *Art and Architecture of Indian Sub –Continent*, London, 1990.

Havell. E.B, *The Ancient and Medieval Architecture of India*, S. Chand&Co Publishers, NewDelhi, 1972.

Henrich Zimmer, *Myths and Symbols in Indian Art and Civilization*, Motilal Banarsidas Publishers, Delhi, 1990

Henry Heras, *South India Under the Vijayanagara Empire, Vol,II*, NewDelhi, 1980.

Heras, *Studies in Pallava History*, B.G. Paul &Co Publishers, Madras, 1933.

Hermann Goetz, *India Five Thousand Years of Indian Art*, Baden- Baden, 1959.

India's Sacred Shrines&Cities, Madras, 1940.

James Burgess, *Indian Architecture, India- Its Epigraphy, Antiquities, Numismatics and Architecture*, Delhi, 1975.

James Heitzman, *Urbanization and Political Economy In Early South India; Kanchipuram during the Chola period*, NewDelhi, 1993.

Jagadisa Ayyar. P.V, *South Indian Festivities*, Asian Educational Services, NewDelhi, 1982.

Jitendranath Banerjea, *The Development of Hindu Iconography*, Munshiram Manoharlal Publishers, NewDelhi, Third Edition.1974.

John Guy, *Indian Temple Sculpture*, West Land Books Pvt. Ltd, Chennai, 2007.

Joveau Dubreuil. G, *The Pallavas*, Pondichery, 1917.

Joveau Dubreuil. G, *Pallava Antiquities, Vol. II*, NewDelhi, 1994.

Kanchi Nagalina Munivar(Ed), *Sengunthar Prabhantha Thirattu* (Tamil), Madras, 1926.

Kanti Chandra Pandey, *Comparative Aesthetics, Vol.I*, The Chowkhamba Sanskrit Office,Varanasi, 1959.

Krishna Sastri. H, *South Indian Images of Gods and Goddesses*, NewDelhi, 1995.

Krishnna Murthy.S, *Thozhiyal Nokkil Kanchipuram* (Tamil), Chidambaram, 2010.

Krishnnamurthy. R, *The Pallava Coins*, Garnet Publishers, Chennai, 2004.

Krishnamuthy. S, *Tamil Nattu Seppetukal, Vol. I*, Manickavasagar publishers, Chidambaram, 2002.

Kulathuran. K, *Kanchi Koyilkal* (Tamil), Tamil University, Thanjavur, 2004.

Lorenzen N. David, *The Kapalikas and Kalamukhas*, Motilal Banarsidas Publishers, Delhi, 1991.

Love. H.D, *Vestiges of Old Madras, Vol.I*, Madras, 1982

Mahalingam T.V, *Kanchipuram In Early South Indian History*, Asia Publishing House, Madras, 1969.

Mahalingam. T.V, *Readings in South Indian History*, B.R. Publishing Corporation, Delhi, 1977.

- Mahalingam. T.V, ***South Indian Polity***, University of Madras, Madras, 1967.
- Maity. S.K, ***Master pieces of Pallava Art***, Bombay, 1982.
- Maraimalai Adigal, ***Tamizhar Matham*** (Tamil), Tinnevely, Rpt.1958.
- Margaret and James Stutley, ***A Dictionary of Hinduism; its Mythology, Folklore and Development (1500 B.C -1500 A.D)***, NewDelhi, 1977.
- Mayilai SeeniVenkataswamy, ***Marainthu Pona Tamil Nuzhkal*** (Tamil), Chennai, 1959.
- Mayilai Seeni Venkatasamy, ***Tamil Varalaritta Azhagu Kalaigal*** (Tamil), Madras, 1967.
- Meenakshi Sundaranar. T.P. (Ed.), ***Collected Lectures on Saiva Siddhantha***, Annamalai University, Annamalai nagar, 1978.
- Michael Lockwood, ***Pallava Art***, Madras, 2001.
- Michael W.Meister (Ed), ***Encyclopaedia of Indian Temple Architecture – South India, Lower Dravida desa***, Oxford University Press, Delhi, 1983.
- Minakshi. C, ***Administration And Social Life Under The Pallavas***, University of Madras, Madras, Revised Edition, 1977.
- Monier Williams, ***Brahmanism and Hinduism (Religious thought and life in India)***, Cosmo Publications, NewDelhi, 2004.
- Moti Chandra, ***Trade and Trade Routes in Ancient India***, NewDelhi, 1977.
- Muthusamy Pillai. K, (Ed), ***Koyirkalanjium, Chengai MGR.Mavatta Kanchipuram Koyilkal***, Tamil University, Thanjavur, 1994.
- Nagaswamy. R. (Ed), ***Studies in South Indian History and Culture***, Chennai, 1997,
- Nagaswamy. R, ***The Kailasanatha temple***, Madras, 1969.
- Nagaswamy. R, ***New light on Mahabalipuram, T.A.S.S.I Vol.VI***, Madras, 1962.
- Nambi Arooran, ***Glimpses of Tamil Culture Based on Periya puranam***, Madurai, 1977.
- Narayana Aiyar C.V, ***Origin and Early History of Saivism in South India***, Madras, 1936.
- Narayanswamy. V, ***Kanchi, The City of Temples***, Chennai, 1999.
- Nilakanta Sastri. K.A, ***Studies in Cola History and Administration***, Madras, 1932.

Nilakanta Sastri. K.A, *A History of South India*, NewDelhi, 2004.

Nilakanta Sastri. K.A, *Foreign Notices of South India*, Madras, 1972.

Nilakanta Sastri. K.A, *The Colas*, Madras, 1975.

Nilakanta Sastri. K.A, *Aspects of Indian History and Culture*, Oriental Publishers, Delhi, 1974.

Palur Kannappa Mudaliar., *Thondai Nattu Padal perra Sivathalangal (Tamil)*, Chennai, 1969,

Parul Pandya Dhar, *The Torana in Indian and South East Asian Architecture*, D.K. Print World Pvt Ltd, New Delhi, 2010.

Pillay. K.K, *Studies in Indian History with special reference to Tamilnadu*, The Local Self Government of India, Madras, 1979.

Pillay. K.K, *A Social History of the Tamils*, part.I, Madras, 1969.

Prasana Kumar Acharya, *Hindu Architecture in India and Abroad, Vol.VI, Manasara Series*, Calcutta, 1946,

Prasanna Kumar Acharya, *Encyclopaedia of Hindu Architecture, Vol.VII, Manasara series*, London, 1937.

Ragahavan. V.S.V, *Periplus C.A.D 50 -80* (Tamil), Chidambaram, 1979.

Ragahavan. V.S.V, *Pliny C.A.D 23 -79* (Tamil), Chidambaram, 1977.

Rajamanickanar. M, *Pattuppattu Araichi* (Tamil), Madras, 1970.

Rajamanickanar. M, *Kalvettukalil Arasiyal, Samayam and Samudayam (Tamil)*, Madras, 1968,

Rajamanickanar. M, *Tamil Moli Ilakkiya Varakaru – Sanga Kalam* (Tamil), Madras, 1971.

Rajalakshmi. R, *Tamil Polity*, Madurai, 1983.

Rajendra lal mitra, *Indo-Aryans*, Vol.I, Indological Book House, Delhi,

Rajeswari. D.R, *Pallava Sculptures*, Intellectual Publishing House, NewDelhi, 1988.

Raju Kalidos, *History and Culture of the Tamils*, Vijay Publications, Dindigul, 1976

RajuKalidas, *Encyclopaedia of Hindu Iconography – Early Medieval, Vol. II, Siva*, Sharada Pubishing House, Delhi, 2006.

Raju Kalidas, *Temple Cars of Medieval Tamilaham*, Vijay Publications, Madurai, 1989.

Ramachandra Dikshitar. V.R, *The Matsya Purana – A Study*, University of Madras, Madras, 1935.

Raman.K.V, *Sri Varadarajaswami temple, Kanchi – A Study of History, Art and Architecture*, NewDelhi, 1975.

Raman. K.V, *Early History of Madras Region*, Madras, 1956.

Ramaswami. N.S, *Mamallapuram*, Madras, 1975.

Ramaswamy. M.S, *Tamizhnattu Chepputtirumenikal* (Tamil), Madras, 1976.

Ramaswamy Sasti. K.S, *The Tamils*, Vol.3, NewDelhi, 2002.

Ramendranath Nandi, *Religious Institutions and cults in the Deccan (600 – 1000A.D.)*, Delhi, 1973.

Rangacharya. V, *A Topographical list of the Inscriptions of the Madras Presidency, Vol.I*, NewDelhi, 1985.

Robert Sewell, *The Historical Inscriptions of Southern India*, Asian Educational Services, NewDelhi, 1983.

Rathinam. C, *Kanchipuram Ekambaranather Koil Oru Ayvu* (Tamil), International Institute of Tamil Studies, Chennai, 1998.

Sadasiva Pantarathar. T.V, *Pirkala Cholar Varalaru* (Tamil), Vol.III, Annamalai nagar, 1971.

Sadasiva Pandarathar. T.V, *Tamil Ilakkiya Varalaru* (Tamil), Annamalai nagar, 1963.

Sairam. T.V, *Indian Temple Forms and Foundations*, Agam Kala Prakashan, Delhi, 1982.

Santha Kumar. R, *Temples of Ambasamudram – A Study of Their History, Art and Architecture*, Chennai, 2007.

Sathianathaier. R, *Studies in the Ancient History of Tondaimandalam*, Madras, 1987,

Seetharam Gurumurti(Ed), *Kanchipuram Mavatta Thozhiyal Kaiyedu* (Tamil), State Department of Archaeology, Chennai, 2008,

- Sesha Iyengar. T.R, *Dravidian India*, New Delhi, 1988.
- Sethupillai. R.P, *Tamilagam Urum Perum (Tamil)*, Chennai, 1968
- ShuHikosaka&G. John Samuel(Ed), *A Descriptive Catalogue of Palm leaf Manuscripts in Tamil, Vol. I*, part.I, Madras, 1990.
- Siddhalingam. T.B, *Saiva Samaya Thottramum Valarchiyum (Tamil)*, Madras, 1979.
- Simon Casie Chitty, *The Tamil Plutach*, Asian Educational Services, NewDelhi, 1982.
- Singh. M.R, *Geographical Data in the Early Puranas – A Critical Study*, Punthi pustak Publishers, Calcutta, 1972.
- Sinha. B.C, *Hinduism and Symbol of worship*, Delhi, 1983.
- Sircar. D.C, *Early Pallavas*, Calcutta, 1935.
- Sita Narasimha, *Saivism under the Imperial Cholas*, Sharada Publishing House, Delhi, 2006.
- Smith. V.A, *The Early History of India*, NewDelhi, Rpt.1985.
- Somarendra Narayan Arya, *History of Pilgrimage in India (A.D 300-1200)*, Munshiram Manoharlal Publishers, New Delhi, 2004.
- K.V. Soundara Rajan, *The Art of South India, Tamilnadu &Kerala*, Sundeep Prakashan Publishers, Delhi, 1978
- Srinivasan. C.R, *Kanchipuram through the Ages*, Agam Kalaparakashan, Delhi, 1979.
- Srinivasan. K.R, *Temples of South India*, National Book Trust, NewDelhi,1972.
- Srinivasan. P.R, *The Indian Temple Art and Architecture*, Mysore, 1982.
- Srinivasa Ayyangar. M, *Tamil Studies*, NewDelhi, 1986.
- Stella Kramrisch, *The Hindu Temple, Vol.I*, Motilal Banarsidas Publishes, Delhi, Rpt.1991.
- SubodhKapoor, *A Short Introduction to Saivism*, NewDelhi, 2002.
- Subrahmanian N, *The Brahmin in the Tamil Country*, Madurai, 1982.
- Subrahmanian. N., *Sangam Polity*, Madurai, 1980.
- Subrahmanian. N, *Tamil Social History*, Chennai, 2000.

Subrahmanian. K.R, *The Origin of Saivism and Its History in the Tamil land*, NewDelhi, Rpt.2002.

Subrahmanya Aiyer. K.V, *Historical Sketches of Ancient Dekhan*, NewDelhi, Rpt.1980.

Suresh. S, *Roman Antiquities In Tamilnadu*, Madras, 1992.

Surinder Mohan Bharadwaj, *Hindu Places of Pilgrimage in India*, Delhi, 1973.

Swati Chakrabarty, *Socio – Religious and Cultural Study of Ancient Indian Coins*, Delhi, 1986.

Tarapanda Bhattacharya, *Vastuvidya systems of Indian Architecture*, New Delhi, 2007.

Thiumalai. S. & S. Manoharan, *Peoples of India, Tamilnadu, Vol.XL*, Part.2, Madras, 1997.

Tirunavukkarasu. K.T, *Tamizhar Nagarika Varalaru* (Tamil), Chennai, 1962.

Vaithilingam, *Fine arts and Crafts in Pattupattu and Ettuttogai*, Annamalai nagar, 1977.

Venkata Rajulu. S, *Temple and Society*, Mannargudi, 2004.

Venkata Ramanayya. N, *The Early Muslim Expansion in South India*, Madras, 1942.

Venkataramayya. K.M, *Kalleluttugazhil*(Tamil), Kalaimagal Pathipakam, Madurai, 1958.

Viraswami Pillai. S, *Temple and Its Significance*, SriVani Press, Srirangam, 1974.

Watters. T, *Yuan Chwang's Travels in India, Vol, II*, London, 1905.

Whiteway, *The Rise of Portuguese Power in India*, NewDelhi, 1978,

Zvelebil Kamil V, *Ananda tandava of Siva Sadanrttamurti*, Institute of Asian Studies, Madras, 1985.